WILLIAM DAWSON ARMSTRONG

AMERICAN COMPOSER

W. T. NORTON

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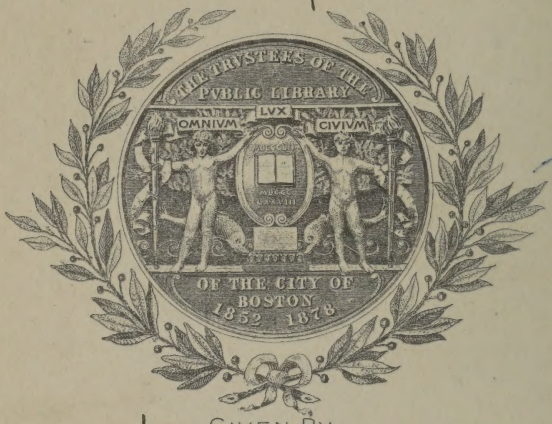

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AMERICAN COMPOSER

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W. T. NORTON

BREITKOPF & HÄRTEL
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Introductory

THE progress of musical culture in the Middle West has kept pace in its development with literature, science and art. To the western wilds, in the early days, came the more progressive and enterprising citizens of New York, New England and Pennsylvania, seeking wider opportunities. There also came a strong element of immigrants from Europe who sought individual development in exchange for national efficiency. Naturally the two preceding generations were absorbed mainly with material concerns: the breaking of the prairie; the felling of the forest, the building of railroads and the founding of cities. They acquired wealth and position but had not all the time they desired to devote to the higher things of life. But this lack of opportunity for cultural development, along artistic lines, made them all the more eager that their children should enjoy the advantages denied to them. They founded and endowed schools of music, art and literature, rivaling in their advantages the older institutions of the East. They cheerfully taxed themselves to establish state normal schools and universities. No expense was spared in equipping these institutions and in providing them with instructors of superior ability. Illinois, the imperial state of the West, led in all these advances making it the center of learning and culture. Out of these conditions has arisen a generation of cultivated men and women, a bright

galaxy of authors, artists, musicians and composers. Chief among these are the composers because they are not merely skilled interpreters of other men's works but they are creators and discoverers. They rank with the great inventors and scientists who have enriched and advanced the world by their genius. Their creations are not the ephemeral things of a day but soar to a higher plane, to a realm above the material where beauty and light are enthroned, and the longings of the soul are satisfied. Consider the compositions of the great masters of the past that have come down through the centuries, still as grateful to the senses as when first given to the world. And in them the great composers still live in eternal youth. There is an earthly immortality as well as a heavenly one and by this token none of the great composers has ever died. They live on and on in the works they have left behind them. Some of them lived on earth ahead of their time and were only appreciated after they had passed from the sight of an untoward generation, but they lived again after the world had grown up nearer to their level. David, the "sweet singer of Israel," still lives in the psalms and spiritual songs that have come sounding down the ages.

To the composer it must be inspiring to reflect that he is not laboring for the present only but for all time; that his life as expressed in his work is to go on and on through later generations, whether his own receives him or not.

Among Illinois composers William Dawson Armstrong stands pre-eminent an honor to the state of his birth. For years he has enjoyed a national and international celebrity. A master musician, his finished technique, his skill in fitting the thought to sympathetic

music, are the admiration of all who have studied his works. I am no musician. I can only wonder and admire while to others it is given to understand. Hence I refer to the tributes of the elect, as expressed in this volume, the musical contemporaries of our friend; the musicians, composers and publishers of this country and Europe who voice in no uncertain tones their appreciation of Prof. Armstrong's compositions. Their testimony, spontaneous and unsolicited, is assurance that the immortality of which I spoke, will be his, also, and with ever increasing appreciation as the years go by. It is a pleasant thought that one who goes in and out among us, in his daily round of duty, is building up a lasting fame for himself and the city of his birth. I do not attempt to explain his genius for composition or his marvelous skill as a musician. Genius is elusive. Perhaps there is something in his heredity, a talent handed down from musical forebears, and manifest in his early childhood. But this I know that unremitting study in this and other lands, an absorbing devotion to his art, a constant reaching forward towards higher ideal,have supplemented his natural genius. His works speak for themselves; praise or criticism from a layman would neither elevate nor disparage them. Those who know have rendered their verdict.

Prof. Armstrong is still in his prime. Doubtless his greatest legacies to the world of music are yet unwritten. I know he presses toward the mark, never satisfied with the past but ever looking forward towards greater things to come. His modest biography follows; also something of his environment and its possible formative influence, which, to the professional, may explain his gift in portraying in "songs without

words," the varying emotions of joy and gladness, of sorrow and pain; the stately harmonies of the cathedral, the senuous measures of the dance, or the exultant strains of patriotic expression. His genius seems all-embracing. The high positions to which he has been called, the generous appreciation of professionals, the applause of the public, are alike pleasing to those who admire his talents.

But Prof. Armstrong's endeavors have not been confined to the philosophy and science of music, its composition and expression, but have embraced a wide field of technical information. His knowledge of individual music and musical knowledge is comprehensive. He seems well posted on the life and work of every composer of note and what they have accomplished. The address he delivered before the State Teacher's Association in February, 1915, on "Illinois Composers," appears in this volume and is an encyclopoedia of information for those interested in musical culture. His biographical sketches of these gifted individuals is invaluable. His estimates of their work is appreciative and catholic. It is sometimes charged that contemporary musicians are jealous of each other's fame, but Prof. Armstrong's address shows nothing of this spirit. It is kindly and appreciative throughout. His criticisms are so admirable in expression and so incisive in analysis, that none can question his fairness of judgment based on actual knowledge. The good book tells us "that a prophet is not without honor save in his own country and among his own kin." But this, happily, is not true of Prof. Armstrong. As a man and a citizen he is known and honored by the entire community. He does not dwell apart but is abreast of its civic life. As

a composer he is equally honored by the elect who sit in high places in the realm of music. Although civic, fraternal and professional honors have come to him, not all of his fellow citizens know of his brilliant reputation abroad. This arises from the nature of his work. It is not bounded by local limits but appeals especially to music lovers the world over.

That this modest volume may give the musical world, as well as his home associates, a fuller understanding of his life and attainments, is the hope of this Foreword.

W. T. NORTON,

Vice-President
Illinois Historical Society.

BIOGRAPHICAL

William Dawson Armstrong, possibly best known to the public as a musical composer, was born February 11th, 1868, in Alton, Illinois.

His Birthplace

A bright day in June, 1673, down the river come drifting with the current two canoes. In them are seated seven Frenchmen, two of them are Marquette and Joliet, the already famous explorers, who to their other laurels had just added the discovery of the Upper Mississippi. They were the first white men to view the site on which Alton now stands. That they got a startling impression of it is shown by the record made by the gentle Father Marquette in his journal. The painting on the rocks which he described, was the famous "Piasa Bird," since perpetuated in song and story. The good father's praise of the skill of Alton's prehistoric artist, is appreciated to this day, while his criticism of the wild and muddy ways of the Missouri is accepted. It is 243 years since he made his observations and no reformation in the Missouri's mode of progress is yet apparent.

One hundred and seven years pass away after Marquette's discovery of the site of Alton. The Revolutionary war is in progress. England also, is at war with Spain, and the two countries are fighting each other across the borderland between the Louisiana

territory and Canada. On the morning of the 26th of May, 1780, the aboriginal denizens of the site of Alton, might have witnessed a fine sight from the summit of the bluff. They would have seen a fleet of canoes filled with savage warriors under British officers on their way from Canada to attack St. Louis and Cahokia. The invaders were 750 strong and their war fleet filled the river almost from bank to bank. As they came opposite the picture of the Piasa Bird on the rock there was a sudden crash of musketry and a cloud of arrows filled the air. The bullets crashed against the picture and the flint tipped arrows dented the cliff. With this expression of hatred or defiance of "the bird which devours men," the savage warriors swept on down the river. Two days later they came paddling laboriously back up stream. The Spaniards had defeated them at St. Louis and Gen. Clark had hurled them back from the defenses of Cahokia. In after years, even after Alton had become a large town, Indian delegations passing down the river would fire their rifles at the Piasa Bird as they passed down, then come ashore and perform a war dance on the bluffs above the picture.

The Piasa Bird

The version of the legend of the Piasa Bird published by Prof. John Russell in the early days is given below:

"Many thousand moons before the arrival of the pale faces, when the great megalony and the mastodon, whose bones are still dug up, were yet in the land of the green prairies, the numerous and powerful nation called the Illini, inhabited the state which now bears

their name and over the greater portion of which their hunting grounds extended. For many years they continued to increase in numbers and prosperity, and were deemed the bravest and most warlike of all the tribes of the great valley. At length in the most populous district of their country—near the residence of their greatest chief—there appeared an enormous creature,—part beast and part bird,—which took up its abode in the cliffs, and banqueted daily on numbers of the people whom it bore off in its immense talons. It was covered with scales of every possible color, had a huge tail with a blow of which it could shake the earth. From its head, which was like that of a fox with the beak of an eagle, projected immense horns, and its four feet were armed with powerful talons, in each of which it could carry a buffalo. The flapping of its enormous wings was like the roar of thunder and when it dived into the river it threw the waves high up on the land.

"To this animal they gave the name of 'Bird of the Piasau,' or 'Bird of the Evil Spirit,' (according to some 'The bird which devours men'). In vain did the medicine men use all their power to drive away this fearful visitor. Day by day the numbers of the tribe diminished to feed his insatiable appetite. Whole villages were depopulated and consternation spread among all the tribes of the Illini. At length the young chief of the nation, Ouatoga, or Wassatoga, beloved of his people and esteemed the greatest warrior and whose fame extended even beyond the great lakes, called a council of the priests in a secret cave, where, after fasting many days, they slept. And the Great Spirit came to the young Chief in his sleep and revealed to him that the

only way to rid his people of their destroyer was to offer himself as a sacrifice.

"Ouatoga awoke, aroused the slumbering priests, and, informing them of what had occured, announced his intention of making the required sacrifice. Ouatoga then dressed himself in his chieftain's garb, put on his war paint as if going to battle, and taking his bow and arrows and tomahawk, placed himself on a prominent rock overhanging the river (now called Lovers' Leap), and awaited the coming of the monster bird. Meanwhile, as had been directed to his vision, a band of his best braves had been concealed in the interstices of the cliffs, waiting, each with his arrow drawn to the head, until their chief should be attacked, to wreak their vengeance on their enemy. High and erect stood the bold Ouatoga chanting his death song with a calm and placid countenance, when suddenly there came a roar as of awful thunder, and in an instant the bird of the Piasau, uttering a wild shriek that shook the hills, swept down upon the chief. At that moment Ouatoga dealt it a blow with his tomahawk, and every bow of the braves, sprung at once, sent its arrow quivering up to its feather into its body. The Piasau uttered a shriek that resounded far over the opposite shore of the river and expired. Ouatoga was safe. Not an arrow, not even the talons of the bird had touched him.

"The Master of Life, in admiration of the generous deed of Ouatoga, had held over him an invisible shield. The tribe now gave way to the wildest joy, and to commemorate their deliverance painted the figure of the bird on the side of the cliff on whose summit the chieftain stood, and there it has endured for ages, a mark for the arrow or bullet of every red man who has since

passed in ascending or descending the great father of waters."

Legend of Lovers' Leap

Next to that of the Piasau Bird, the legend of Lover's Leap is perhaps the most noted and interesting of any that cluster around the vicinity of Alton. The point described is located at the southernmost extremity of Prospect street, in the city of Alton, where it ends in a sheer bluff rising two hundred feet from the bank of the river. It is one of the few landmarks of special interest in this vicinity that have escaped the defacing hand of civilization, and commands one of the most magnificent views to be found anywhere in the Mississippi valley.

The following metrical version of the legend is by Frank C. Riehl, late of Alton:

Slow the summer day lies dying, in the shadowy arms of night,
And the winds, its requiem sighing, sweeps around the headlands white.
Hear it; like a soul in anguish, that, distracted, comes to weep,
Fretting its fantastic pinions on the rocks of Lovers' Leap:
Here where pale the moonbeams glisten, let us sit and muse awhile,
And the prospect will repay us for the moments we beguile.

Soft the landscape is, and dreamy, and the stars shine overhead:
Far below the rippling waters glide along their sandy bed;
Over stream and hill and valley Nature holds her court supreme,
And I catch the tender cadence of a golden, olden dream.

Long ago, so runs the records, ere the paleface saw the land,
And the red man in his glory trod the river's shining sand,
Came a maiden here to worship every evening, when the sun
Dipped behind the western woodland, and the daily chase was done—
Came to thank the Blessed Spirit for the many mercies sent,
And to ask for all her people grace and plenty, and content.

Fair she was, this dusky damsel, daughter of the tribal chief,
And she bore a charmed existence in the popular belief:
Many of the brave young warriors had contended for her hand,
And though all had failed to win her, all were slaves to her command.

But it chanced one fatal evening, gazing hence across the stream,
She beheld a youthful boatman, in the early twilight gleam,
And she hailed the comely stranger, till he turned in at the shore;
He was of another people, whom she ne'er had known before.
Each found pleasure in the other, and the chance acquaintance grew
Till they vowed to bide together, and exchanged love's pledges true.
But, alas! one eve they lingered, gazing on the peaceful tide,
As the youth told his devotion, kneeling fondly at her side,
When their tryst was rudely broken, through a jealous rival's eyes
Who beheld an interloper winning thus his cherished prize,
And at once did spread the story that a hated enemy
Was enticing their fair princess from her native tribe to flee.
Then the chieftain, flushed with anger, seized his trusty bow and dart,
And forbade his warriors weapons—he should pierce the villian's heart:
Stealthily he stole upon them, all unconscious of their doom,
Till his shout of warning echoed like a death-knell through the gloom;
Instantly the maiden, pleading, sprang to shield her lover's form;
Woe! the deadly arrow speeding, sought her lifeblood, fresh and warm:
Then the grim old warrior staggered,—he, a master in his art,
Who had never missed a target, shot his daughter through the heart;
And the youth, when comprehending, caught the fair form in his arms
While the angry horde, advancing, pressed him close with wild alarms;
When he sprang upon yon boulder, stood a moment calmly there,
Cast at them a cold defiance—then leaped out upon the air.

Afterwards they found them, mangled, lying on the rocks below,
And the hills re-echoed, sadly, the remorseful cries of woe.
Tenderly the twain were buried, on the summit, side by side,
While the Indian priest, foreknowing, at the service prophesied
That the place should e'er be sacred to the spirit it had served,
As the homes of many people who these favors well deserved—
That the Manitou's best blessings, ever coming from above,
Here would hold his chosen children in the happy bonds of love.

Little dreamed the savage savant how his words would be fulfilled,
That another, conquering nation on the sacred spot would build,
When his own had crossed the river, driven, never to return,
To the distant, arid regions where the sunset glories burn:—
Little recked he of the changes, coming down the vales of Time,
That should blight his native woodlands in the grandeur of their prime,
When a wilderness of wigwams, mountain high beside his own,
Should obliterate his footprints from the land which he had known.

But he spoke with truth inspired: Though the Indian's sun hath set,
And his memory, most forgotten, only lingers with us yet
In a score of doubtful legends, such as that rehearsed above,
Illustrative of his nature, passionate with hate and love:—
Other hearts here oft have spoken loves as true as theirs of old,
And exchanged some tender token as the fateful tale was told:
And we hold the place in rev'rence, as each passing season brings
Joys that bide in every household, like a dove with folded wings,
While the voice of new endeavor, ever just before us, leads
On to braver, worthier efforts, loftier aims and better deeds.

Yes, methinks I have been dreaming, and we, too, must go to rest,
For the morrow brings new duties and another, nobler quest:
Peace enwraps the slumbering city, but the winds their vigils keep
Crooning their prophetic murmurs round the point of Lovers' Leap.

In the Early Days

Alton had a part of some prominence in the Black Hawk War. After the close of the Indian troubles in 1832 Alton increased rapidly in business and population. It was considered the most desirable location on the east side of the river. Still it was realized, even then, that St. Louis was still better situated for a commercial center and that Alton could only hope for the trade of the back country and a share of river commerce. St. Louis was settled in 1763, nearly sixty years before Alton was thought of, and was a large and flourish-

ing city before Alton was incorporated as a town. Alton was never a rival of St. Louis, although some speculators and real estate dealers may have represented to credulous buyers that it was bound to become such. The oft-printed hoax that letters were once addressed to "St. Louis near Alton" is a gag perpetrated by some humorist after the collapse of 1837. From 1832 to the close of 1837 the progress of Alton was rapid. Factories and mills were established, wholesale and retail stores multiplied, river trade was brisk, several steamboats being owned in Alton, and every outlook was fair for the realization of the dreams of the founders. A fine class of population came in, mainly from the eastern states. They were men of education and distinction in business or the learned professions; lawyers, physicians and ministers of the gospel.

In 1836 Elijah P. Lovejoy commenced the publication of the Alton Observer, an anti-slavery paper, and its troubled history and the riots following its publication, form the darkest page in Alton's history.

The Aftermath

Lovejoy, before coming to Alton, had suffered mob violence in St. Charles and St. Louis, Missouri. In the latter place his office was destroyed and he was compelled to move to Alton where St. Louis hostility followed him. Yet St. Charles and St. Louis suffered no detriment for their course towards him—perhaps because nothing better was expected from them—but Alton was in a Free state and was made to suffer in reputation, in wealth and in population because the mob spirit was not successfully curbed by the law-abiding

citizens who made unavailing efforts in that direction but were not upheld by the authorities. Not only did immigration to Alton cease as a sequence of the riot, but many men who had settled there who held anti-slavery views, or who foresaw a shadowed future for the city, sought new homes. Many, especially business and professional men, moved to Chicago or St. Louis. Not for nearly two generations did the city rally from the blow. But in 1896-7 the state of Illinois and citizens of Alton erected a stately monument in memory of the martyr. Since that time the city has grown and prospered remarkably. Is there anything in this fact to encourage the theory that atonement for a wrong must precede absolution?

Several histories of the tragedy have been written: One by Lovejoy's brothers; one by Rev. Edward Beecher, and one by Henry Tanner, one of the defenders of the press.

William Armstrong

It is meet and seemly that some permanent record be placed in the archives of the state of citizens of Illinois who have been identified with its early history and been prominent in the upbuilding of the commonwealth, that those who come after them may know to whom they are indebted for the benefits they now enjoy. We are all debtors to the honored and useful lives of those who have gone before us and prepared the way for coming generations. One of these pioneers of progress was the late William Armstrong, of Alton, who passed away on the second day

of March, 1902, leaving behind him the fragrant memory of a life of good deeds and righteous living.

William Armstrong was the son of Mr. and Mrs. George Armstrong, who were among the earliest settlers of Alton. His father was of English birth and his mother a native of Pennsylvania. His was an honored parentage. It is a great inheritance to come of noble and worthy lineage. The subject of this sketch was born in Alton, April 5th, 1843. His entire life was spent in the city of his birth. His career was an open book, known and read by all his fellow citizens. He was educated in the public schools and early entered upon an active business career. His education did not end with his school days. He was a man of fine natural abilities and had a thirst for knowledge. A student all his life, his range of reading was varied and wide. He took special interest in economic and financial affairs and their relation to business conditions. An entertaining conversationalist he had also a natural gift for oratory. Often called upon to address public assemblies he was listened to with interest and profit, being clear and logical in expressing his views on almost any topic that engaged the attention of his fellow men. He was a friend of education and he favored all projects to raise the public standard of morals and enlightenment. Illustrative of his interest in these questions were his efforts to establish and maintain the Piasa Bluffs Chautauqua, of which association he was a director for many years.

Although not seeking public office, Mr. Armstrong was, for several terms, a member of the city council, giving his time and labors in unstinted measure to the upbuilding of the city of his birth and loyal affection.

He also served as a member of various public commissions, attended conventions at Washington and elsewhere in the interest of river improvement of which he was a warm advocate. Prominent as a manufacturer and business man, he also devoted much time to scientific horticulture and floriculture on his beautiful estate in the suburbs of the city.

Mr. Armstrong was a life-long opponent of slavery, even in the days when to express sentiments adverse to the "divine institution" was to invite ostracism and loss of business patronage. He imbibed strong anti-slavery sentiments from his mother in early childhood and carried his principles fearlessly into manhood. He was a devoted admirer of the career of the heroic anti-slavery martyr, Elijah P. Lovejoy, and was indefatigable for many years in efforts to interest the people in the erection of a suitable memorial in honor of the hero's devotion and sacrifice. At length his efforts and those of his associates in that worthy cause were crowned with success. He was vice president of the association which, through the generosity of the State of Illinois and citizens of Alton, erected the splendid monument in the city cemetery which has become a Mecca to pilgrims from all over the land. He turned the first spadeful of earth on the site of the monument and watched its progress from foundation stone to the winged statute of Victory which crowns its apex. When he was himself laid to rest in the same cemetery the directors of the association were his honorary pall bearers.

In religious views Mr. Armstrong was an adherent of the Methodist denomination, an almost life-long member of that church, a liberal contributor to its

benevolences and a faithful supporter of its ordinances; a kind neighbor, a devoted husband and father and a generous friend of the poor and needy. The great throng which attended his obsequies attested the public appreciation of his worth. His fellow citizens were poorer for his death, but the example of his life survives and remains a stimulus to high endeavor. The lesson of his life will long be cherished in loving memory—not only by those nearest and dearest by the ties of kindred and friendship, but by the whole community.

Mr. Armstrong was peculiarly happy in his domestic relations. He was married in 1867 to Mary E. Parker who survived him until September 11, 1911. He also left a daughter, Miss Mary U. Armstrong, and two sons, Prof. W. D. and Paul D. Armstrong. The Armstrong family has been distinguished through generations for its musical talent. Miss Katherine, a sister of William, was for many years the head of the musical department of Monticello Seminary, and the older son, Prof. W. D. Armstrong, has won an international reputation as a musician and composer. He is also the head of the famous Armstrong School of Music in Alton.

The last days of William Armstrong were fraught with suffering and weariness. He became a victim of a throat trouble which prostrated him for months before the end came. He died in Chicago while under treatment for his grievous malady. Throughout his long illness he was brave and patient, sustained by an unfaltering trust in the Almighty arm. When he knew he was dying his last words to his loving wife were, "It is all right." And thus he entered fearlessly the valley of shadows.

Wm. D. Armstrong, Composer

William Dawson Armstrong, son of William and Mary E. Armstrong, received his education in the schools of his native city, but early began the study of music which he prosecuted zealously under many teachers. Among them may be mentioned Joseph Gratian, the noted organ builder, and Mrs. Lucia I. Priest (nee Imogene Brown) of Alton, Charles Kunkel, E. R. Kroeger, Louis Mayer and P. G. Anton of St. Louis, Missouri, Clarence Eddy of Chicago and the late G. M. Garrett, of Cambridge, England.

Mr. Armstrong was instructor in the Forest Park University for women in St. Louis, Missouri, 1891-1892; Musical Director of Shurtleff College and the Western Military Academy in Upper Alton, Illinois, 1892-1908. He was organist in the First Baptist and St. Paul's Episcopal churches of Alton, and later organist and director of the music in the Church of the Redeemer (Episcopal), 1894-1898, and the Church of the Unity of St. Louis, 1898-1908. From 1908 to 1912 he was President of the Illinois State Music Teachers' Association, and in 1905-06 Vice President of the National Music Teachers' Association, holding its annual session at Columbia University, New York City. He has appeared as both concert organist and pianist, although of late years has made teaching a specialty.

Mr. Armstrong was selected as one of the solo organists at the St. Louis Louisiana Purchase Exposition, 1904. Mr. E. R. Kroeger, Master of Programs, in a letter says, "Your organ recital was a decided success, and I am glad to be able to include it in the list of Festival Hall events. The various selections were

given individual character and were most heartily applauded by the audience." Another eminent critic writes, "Mr. W. D. Armstrong is a pianist as well as a composer of note, and held his hearers spellbound during his apparent easy rendition of many difficult selections."

While widely known as a composer, he has contributed literary articles to the leading magazines and papers of this country. He has written in nearly all the larger and smaller forms of composition, for Orchestra, Organ, Piano, Voice and their different combinations. Most of his writings are in manuscript, including "The Specter Bridegroom," an Opera in three acts, first presented in St. Louis with Grace Van Studdiford in the title role.

Mr. Armstrong is an honorary member of the Societe des Auteurs and Compositeurs de Musique, Paris, France, Associate of the London College of Music, London, England, and member of the American Guild of Organists, always enthusiastic over the future of American composers, and allowing no opportunity to pass without presenting such works as have merit. He has been called upon to hold positions of trust and honor in the community, being a vestryman in St. Paul's Episcopal church, and director of the Young Men's Christian Association, also member of the School Board and Board of Trade, a Knight Templar, Past Master of the Masonic Lodge, and President of the Masonic Temple Association.

COMPOSITIONS
BY
W. D. ARMSTRONG

BREITKOPF & HÄRTEL
LEIPSIG AND NEW YORK CITY

Piano Solo

No. 1. A Night in Venice. (Serenade.)
" 2. Andante Favorit. (Homage a Beethoven.)
" 3. To the Spring. (Etude.)
" 4. Elegy. (In Memoriam.)
" 5. At Twilight. (Romanza.)
" 6. In the Gypsy Camp.
" 7. Ancestral Dance. (Tempo di Gavotte.)
" 8. Album for the Young Pianist:
No. 1. Prelude (G major.)
" 2. Fairy Dance (C major).
" 3. Song of Hope (F major).
" 4. The Lament (D minor).
" 5. Scherzo (B flat major).
" 6. Finale (C major) (The Whirlwind).
" 9. Virginia. Waltz in Modern Style.
" 10. Two Album Leaves for String Quartet.
Arranged for Piano Solo.
No. 1. Romance.
" 2. Dance Grotesque.

No. 11. Fleeting Fancies.
" 12. Autumn.
" 13. Gavotte Gracieuse.
" 14. Witches' Story.
" 15. From the Old World (Overture).
" 16. The Battle (A descriptive Fantasy).
" 17. Funeral March. (In Memoriam.)
" 18. The Piano-Forte Pedals.
" 19. Overture for a Religious Festival.

Piano Duets

(Four Hands)

No. 1. Paola and Francesca. Dialogue.
" 2. Papillon. (Butterfly.) Air di Ballet.

Instrumental

No. 1. Invocation. (For Violin or Viola or Cello and Piano.)
" 2. Intermezzo Capriccioso for String Orchestra Parts.
Single Parts.
" 3. Two Album Leaves for String Quartet.
No. 1. Romance. Parts.
Single Parts.
" 2. Dance Grotesque. Parts.
Single Parts.
" 4. Theme and Variations. (G major). (Homage a Haydn) for String Quartet. Parts.
" 5. Barcarolle. (Hymn to the Night.) for Violin (or Cello) and Piano.

No. 6. From the Old World (Overture) Orchestra Score.
" 7. Valse Dramatique. Orchestra Score.
" 8. The Battle. Military Band. Parts.
" 9. Funeral March. Military Band. Parts.

Vocal

No. 1. In Absence and the Return. Rec. and Aria for Soprano.
Full score and orchestral parts. M. S.
" 2. Wanderer's Song. (Mezzo-Soprano, English and German).
" 3. Deception. (Mezzo- Soprano, English and German.)
" 4. Farewell. (Mezzo-Soprano, English and German.)
" 5. I Hid my Love. (Soprano, English.)
" 6. The Star of Bethlehem. Sacred Song for Mezzo-Soprano. (English:)
" 7. Divided.
" 8. A Love Song.
" 9. Song of Shadows.

Choruses

No. 1. Light. Quartet for Male Voices.
" 2. My Love is like a red, red Rose.
Duet for Soprano and Alto with Piano Accompaniment.
" 3. When Piping Winds do Blow. Glee for Male Voices.
" 4. Communion Service for Episcopal Church in G major.
" 5. A Sea Song.

Two Wedding Hymns.

" 6. I. The Voice that Breathed over Eden.

" 7. II. O Perfect Love.

" 8. Mass in F major.

For Male Voices: Latin Words.

I. Kyrie.
II. Gloria in Excelsis Deo.
III. Credo.
IV. Sanctus.
V. Benedictus.
VI. Agnus Dei.

Vocal Score.

Orchestra Parts in M. S.

Flute.	Horns 1.-11.
Clarinets 1.-11.	Trombones 1.-11.
Bassoons 1.-11.	Tympani.

——

Dear Mr. Armstrong: I congratulate you upon the pieces published by Breitkopf & Härtel. They do you credit and are highly interesting. I have used the "Night in Venice" and shall use more of them.

Sincerely yours,

WILSON G. SMITH, Teacher, Composer,
Cleveland, Ohio.

——

ALBUM FOR THE YOUNG PIANIST. Another set of those welcome pieces which teachers are always seeking: interesting, simple work for older beginners. The PRELUDE is unusually melodious and mainly legato throughout, with the exception of a few staccatto tones. SONG OF HOPE. This furnishes a good study in carrying the melody and

accompaniment in the same hand. The melody is interesting and the harmonic background is rich throughout. THE LAMENT, a short piece of only a page, which gives opportunity for carrying the melody and accompanying chords in the right hand. —Good Music, Chicago, Ill.

——

Mr. W. D. Armstrong: Your compositions are very useful for helping pianists. Melodious and playable, yet containing enough for serious study. I shall use them in my work here. I remain,

Yours very respectfully,
AUGUST GEIGER,
Teacher, Theorist, Conductor,
Brenau College, Gainesville, Ga.

——

DECEPTION, and other songs, W. D. Armstrong. Singable throughout and very acceptable pieces for those of limited voice compass.—Good Music, Chicago, Illinois.

——

MR. W. D. ARMSTRONG:

My Dear Sir: I admire your compositions very much and have used them considerably.

Sincerely yours,
I. V. FLAGLER,
Concert Organist, Composer,
Auburn, N. Y.

——

VIRGINIA, waltz in modern style. The themes are quite simple and melodious, suggestive of the

beautiful character as we know her, in the romance of Paul and Virginia. A composition destined to become widely played by pianists who are looking for something artistic in the teaching and recreative line.

ARTHUR P. SCHMIDT, BOSTON, MASS.

Evening Song.
Polonaise.
Nocturne.
Three interesting and melodious pieces for piano.

Suite de Ballet.
I. Entre Act, Valse Lente.
II. Scene in the Garden.
III. The Kermesse.
Piano duetts, melodic. Excellent for rhythm and style.
(The orchestra parts may be obtained from the publishers.)

Pastorale in G.
A graceful bit of writing for the Organ.

Contemplation. (A. R. Gaul.)

Slumber Song. (L. Schytte.)

Evening Song. (W. D. Armstrong.)

Postule from Noel. (C. St. Saens.)
Four superior arrangements for the Organ, of medium difficulty.

Organ Album: Six Compositions.

Introduction and Fughetta. Contemplation.

Pastorale. Canzonetta.

Choral Fugue. Evening Song.

Intermezzo.

Piano and Liszt Organ. An interesting musical novelty.

(Also arranged for Piano and small orchestra.)

Star of Glory.

Four part Christmas Song for women's voices.

Praise my Soul the Lord of Heaven.

Quartette for mixed voices.

——

Exposition Music Hall,
St. Louis Symphonie Orchestra,
January 24th, 1897.

Pastorale from Suite de Ballet. (W. D. Armstrong.)

The movement to be played is the third of a set of three, which the composer has entitled Kermesse, a German word signifying a country fair, as such the Allegretto gives the impression of a Rustic Dance, for it is a jovial, light hearted spirit that pervades it throughout, such as Haydn has presented in his happiest moods. The theme is contained in the first eight measures in the key of B flat, repeated in the relative minor. The trio is effectively introduced by horns and cornets, the triplet movement forms a good contrast. The instrumentation deserves commendation.

Waldemar Malmene.

Mr. Armstrong should feel highly gratified that his composition was so well received by the audience at Music Hall yesterday afternoon.—St. Louis Post Dispatch.

OLIVER DITSON, BOSTON, MASS.

Choral Mass in G.

This musicianly composition has received the endorsement of the Society organized for the reformation of Catholic music. It is a true devotional work, short and simple, essentially a Choral Mass for four voices. With the exception of the short alto solo introduction, and brief tenor solo in the Agnus Dei, there are no solos. It is not difficult of rendition.—Music Review.

The Shepherd Lady.

Jean Ingelow's exquisite poem set to music for women's chorus and mezzo soprano solo. (Orchestral parts may be obtained for both these works.)

The Miller's Daughter.

When Thou Art Nigh.

At Night.

Three quartettes, male voices.

Wake, O My Soul.

Anthem for Christmas. Tenor Solo, women's quartette, mixed chorus.

Communion Service, A flat major:

I. Kyrie.
II. Gloria.
III. Sanctus.
IV. Agnus Dei.
V. Benedictus.
VI. Gloria in Excelsis.

All Will be Well:
Sacred solo for medium voice.
Piano and Organ accompaniment.

——

Dominant Ninth Choral Society
Alton, Ill.
Miss Jeanette McClanahan, Soloist

The Shepherd Lady was reserved for the last as it was a fitting close for the Dominant Ninth season: It was by far the best work given.—Daily Telegraph.

——

Morning Choral Club
St. Louis, Mo.
Mrs. Seabury Ford, Soloist

Mr. W. D. Armstrong's Shepherd Lady written for the Morning Choral Club, and dedicated to Mrs. James L. Blair, was given with fine swing, and the solos, somewhat dramatic in character, were superbly sung by the soloist.—The Mirror.

——

Mr. William D. Armstrong is an Illinois composer who is well known through his compositions which are accepted in England as well as in America, and rank

with the best productions of the day.—Choir Review—(O. Ditson) Boston, Mass.

——

My Dear Mr. Armstrong: Many thanks for your kind remembrance. I enjoyed the Choral Mass for its very limitations, and was pleased with the way in which you got some good bits of melody in the Benedictus and Agnus Dei, without unnecessary length. Remember me to the Bluffs, and the Mississippi, and the meeting of the Great Waters near you.

(Canon) J. HARRIS KNOWLES, New York City.

——

J. CHURCH & CO., CINCINNATI, O.

Cephalus and Procris.
A Cantata, for women's voices.
Soprano solo and womens' chorus.
Dramatic and effective.

Echo.
Quartette, women's voices.

Good Night.
Quartette for mixed voices.

Dedication March.
A majestic, stately composition for the Organ, dedicated to Mr. Clarence Eddy.

Kisses.
Quartette for mixed voices.

O Perfect Love.
Wedding hymn for mezzo soprano solo, and mixed chorus. Accompaniments arranged for Piano or Harp, Organ and Violin.

Editor S. D.

Mr. W. D. Armstrong has just placed for publication a Cantata for women's voices entitled Cephalus and Procris: It is a setting of Thomas Moore's beautiful poem. The pastoral character of the text is faithfully reproduced in the music, its flowery rhythm is exquisitely fitted to the thought and image expressed. The writer predicts for it a high place among works ot the type.—Mrs. Cora D. Rohland.

NOVELLO, EWER & CO., LONDON

Choral Evening Service in A.
A choral setting of the Lord's Prayer, Creed and Responses.

Nunc Dimittis in F.

The Heavenly Vision.
Song for medium voice.

Magnificat and Nunc Dimittis in F.

Lord I Call Upon Thee.

GEORGE B. JENNINGS, CINCINNATI, O.

O Salutaris Hostia.
Mezzo soprano solo and mixed chorus.
Piano and Organ.

Calm on the Listening Ear of Night.
Solo for medium voice.
Piano, Organ and Violin.

G. SCHIRMER, NEW YORK

Impromptu a la Valse.

Gondellied.
Two charming pieces for the Piano, dedicated to Mr. W. H. Sherwood.

"O Salutaris Hostia," by W. D. Armstrong, for soprano or tenor solo and mixed chorus, is well worth the attention of the Roman Catholic Church. It is short, on classic models, churchly and effective, and has been accepted by the Cincinnati Diocesan Commission on Church Music. It is dedicated to his friend Arthur J. H. Barbour of Cincinnati, Ohio.—Musical Courier, New York City.

The reappearance of Madame Padovanni, of the Milan Opera Co., in a concert directed by A. G. Robyn was a great success. Among the choral numbers was one, "When Thou Art Nigh," written by W. D. Armstrong, the American composer, who lives at Alton, Ill.—Musical Courier, New York City.

The male chorus was heard in Dudley Buck's "In Absence" and W. D. Armstrong's "When Thou Art Nigh," the latter being especially well sung.—St. Louis Post-Dispatch.

B. F. WOOD & CO:, BOSTON, MASS.

A Pastoral Prelude.

A Memory. (Meditation.)

Two modern compositions for the Organ.

"This series of compositions ought to meet with wide favor, as they are interesting and effective, without excessive demands upon the player."—Clarence Eddy, Paris, France.

I Am The Way.

A short musical anthem, suitable for ordinary choirs.

Kyrie in F.
A melodious setting of those words.

I Will Not Leave You Comfortless.
Quartette for mixed voices.

Come! Kingdom of Our God.
Soprano solo and chorus, obligato for two trumpets.

The Ressurrection Hymn.
Solos for soprano and tenor, mixed chorus.

For He Shall Give His Angels.
Quartette, mixed voices.

Lord, I Have Loved the Habitation of Thy House.
Full anthem, mixed chorus, soprano and tenor solos.

Lord, Thy Glory Fills the Heavens.
Mixed chorus: solo for medium voice.

Come, Jesus Redeemer.
Duett for soprano and tenor: mixed chorus.

Album of twelve melodious pieces for the Young Musician. Piano and Violin. Edited by A. M. Gray.

Contents:

I.—Evening Song.
II.—Swing Song.
III.—Siciliano.
IV.—Tempo de Valse.
V.—Gavotte.
VI.—Hunting Song.
VII.—The Sylphs.
VIII.—The Butterfly.

IX.—March Militaire.
X.—Hymn.
XI.—Musette.
XII.—Air.

Jerusalem, My Happy Home.
Anthem for mixed voices, tenor and soprano solo.

W. D. Armstrong the composer, is an accomplished organist and choir master, whose musical compositions bespeak great promise for the future. He has written several very fine pieces for the Organ.—Choir Journal, Boston, Mass.

We have received the following compositions by Mr. W. D. Armstrong of Alton, Illinois, U. S. A., a member of the Guild. Pastoral "Prelude" and A Memory (Meditation) forming two of a series of Organ solos for Church or Concert use, published by B. F. Wood Co., Boston, Mass. They are simple and melodious pieces, suitable for the quieter items of a recital.—The Minim, London, England.

In the morning service of the Church of the Unity, St. Louis, Missouri, on a late date, selections were played from the works of Rheinberger, Mendelssohn, Godard, Schubert, and Dubois. The organist, W. D. Armstrong, who is also a fine composer, evidently believes in giving his listeners the privilege of hearing the works of the great masters, rather than his own extemporizations, however excellent the latter might be. The two works for Organ by Mr. Armstrong, Pastoral "Prelude" and "A Memory," recently published, show his excellence as a composer.—Choir Journal (B. F. Wood) Boston, Mass.

WM. E. ASHMALL, ARLINGTON, N. J.

Andante Religiose.
Fantasie, C major.
Prelude.
Offertoire.
Communion.
Choral Postlude.
Toccata.
Cantilene Nuptiale.
Postlude, "Jesus Christ is Risen Today."
Organ Album containing above nine compositions.
(These pieces have been played by the most eminent organists in Europe and America.)

Benedictus in F.
Jubilate Deo in G.
Te Deum in B flat.
Mixed voices. These settings of the Canticles have been widely used.

Ode to Art.
Cantata for soprano solo, male chorus, female chorus, and full chorus. With piano accompaniment. (The orchestra parts may be had on application to the publisher.)

Prelude and Fugue, E minor.
For piano. An interesting composition.

I Will Lift Mine Eyes.
Fading, Still Fading.
Two sacred songs for high voice.

Morning Serenade.
The Dawn of Love.
Whene'er I See Those Smiling Eyes.
Three dainty songs for tenor or soprano.

Shurtleff College Anniversary Exercises:

During the evening a musical number of more than passing notice was given. It was the Ode to Art, by Prof. W. D. Armstrong. The work is full of melody and will live on its merit.—St. Louis Globe-Democrat.

W. D. Armstrong, Esq.,

My Dear Sir:

Pray accept my warmest thanks for the volume of Organ Music. The Toccata is very interesting, and I am sure the pieces will prove not only of service to me —but what is more, a delight. Believe me,

Yours truly,

T. WESTLAKE MORGAN,

The Cathedral Bangor, N. Wales.

WM. A. POND & CO.

We Sing Today Our Easter Hymn.
The Strife is O'er.
Two Easter Carols.

Fir and Pine and Holly Bring.
Angels from the Realms of Glory.
Two Christmas Carols.

JEAN WHITE, BOSTON, MASS.

Serenade.
Romanza.
Two popular pieces for Violin and Piano.

CLAYTON F. SUMMY, CHICAGO.

The Clover Blossoms Kiss Her Feet.
Song for soprano or tenor. An artistic gem.

Souvenir de Verona.
A brilliant piano solo.

National Music Teachers' Association,
Put in Bay, 1902.

The American composers were well and creditably represented in the programs. Mr. W. D. Armstrong was represented by two beautiful melodic songs, "The Clover Blossoms Kiss Her Feet," and "How Oft When Watching Stars Grow Pale." Mr. Milton B. Griffith sang them.—Dr. H. S. Perkins in Music Trade Review.

The tenor, Milton B. Griffith of Chicago, formerly of St. Louis, Missouri, sang his songs with much variety of tone, suiting this to the sentiment expressed; and the two love songs by W. D. Armstrong of Alton, Illinois, with their fine climaxes, suited him well. Mr. Armstrong's "The Clover Blossoms," especially made a hit, the composer playing the accompaniment to the entire group with sympathy.—F. W. Reisberg, in Musical Courier, New York City.

KUNKEL BROS., ST. LOUIS, MO.

In the Forest.
Hunting Song.
Two characteristic piano pieces.

Gavotte in B flat.
In the old form with Musette.

La Jota.
Spanish Dance.

Chromatic Studies.
A book of twelve pieces, each one treated chromatically.

Piano Album. (In the press.)

Fair Poland.
A stirring piano duett.

Gloria in Excelsis.
Mixed voices. Piano or Organ accompaniment.

Song of Fionnuala.

The Exile.

Slumber Song.

What does Little Birdie Say?

'Twas All for Thee.

My Troubadour.

Love is a Hunter Boy.

List the Nightingale.

The Wanderer.

Minnie and Winnie.

Welcome, Sweet Bird. Violin obligato.

My Lily.
Twelve songs for the medium voice.

——

In presenting Wm. D. Armstrong's song, "Love is a Hunter Boy," to our readers, we do so with special pleasure.

Sometime ago this gifted young composer published his Hunting Song, a piano composition. At the time we commented upon the originality of the work thereof, and the high place it was entitled to amongst the writings of the most famous composers. What we then said of his piano composition can be repeated with emphasis of his song. It is a gem from beginning to

the end. While the song is not a long one, the author has said enough to entitle his name to be mentioned in the front rank of modern writers.—Charles Kunkel, in St. Louis Star.

THEODORE PRESSER, PHILADELPHIA

Homage a Mozart.

Duett for two Pianos. Excellent for ensemble playing. (Second Piano part arranged for small orchestra.)

Souvenir de Varsouvie.

Mazurka in E major. Brilliant and melodious.

Sonatina, G major.

Instructive and pleasing.

Album of five Piano pieces for children:

I.—Prelude.
II.—Menuett.
III.—Slumber Song.
IV.—Gavotte.
V.—Rondino.

A very satisfactory set of teaching pieces in the first and second grades.

Tell Me, Dearest Maiden.

Song for high voice.

Love and the Seasons:

I.—Approach of Winter.
II.—The Birds Are Gone.
III.—Waiting.
IV.—The Return.

A song cycle for mezzo soprano or baritone.

A Forest Legend.

Evening Reverie.

Two Piano solos.

Lyrics and Dances.

I.—Graceful Minuet.
II.—The Elf's Story.
III.—Rococo Gavottee.
IV.—Romanzetta.
V.—Rondo-Etude.

Homage-Mozart, two Pianos for hands by W. D. Armstrong. The composer here pays homage to the great master in a rondo, which is not only a fine composition, but is composed in a form that will prove useful and entertaining to teachers and pupils. Both Pianofortes are printed side by side on the same page, and they are about equal as to difficulty. It is a good piece to use as an introduction to concerted playing for two pianos. Mr. Armstrong is a musician of exceptional ability, and his compositions have already won great celebrity.—Mr. W. J. Baltzell in the Etude, Philadelphia, Pa.

TULLAR, MEREDITH & CO., NEW YORK CITY

O Paradise Eternal

Anthem for mixed voices, soprano solo.

Our Flag.

Two Easter Hymns.

Thou Who Art Enthroned Above.

Choral for mixed voices.

J. FISCHER & BRO., NEW YORK CITY

Hymn.

Scherzando.

Recit. Aria and Choral.

Three pieces for pipe Organ, played by W. Middleschulte, W. C. Carl, and other concert organists.

Dear Mr. Armstrong:

Your Recit. Aria and Choral is a melodious, thoughtful, composition. I shall play and recommend it. Sincerely yours,

WILHELM MIDDLESCHULTE,
Chicago, Ill.

COMPOSITIONS FOR THE ORGAN

W. D. Armstrong.

Published by J. Fischer & Bro., New York City.

These are three well written pieces of the short easy variety, especially suitable for students as well as for use in the Church. They are named respectively HYMN, SCHERZANDO, a bright cheery piece, delightful to listen to, but not so easy to play; and RECIT. ARIA AND CHORAL.—Church Music Review, New York.

My dear Mr. Armstrong: Enclosed I am sending you program of yesterday evening's musical services at the Old First Church, New York, where I played your attractive Aria and Choral. With kind regards, believe me, Sincerely yours, WILLIAM C. CARL.

My dear Mr. Armstrong: I enclose you a program of the Organ Recital given yesterday. The Organist

was a young man, plays well, and has good promise, but—I found myself wishing that W. D. A. might come into the program with a number or two, and then I would have turned to my friends beside me and said, MY organist in St. Louis. REV. F. L. HOSMRR, Cleveland, O.

THE PARISH CHOIR
Boston, Mass.

Magnificat and Nunc Dimittis in G major.

While Thee I Seek Protecting Power.
Soprano and Alto solos, mixed chorus.

An Easter Carol.

MUSICAL ART SOCIETY
St. Louis, Mo.

A Royal Procession.
Piano solo.

C. W. THOMPSON
Boston, Mass.

Praise Ye the Lord.
Anthem for mixed voices, Tenor or Soprano solo. (Orchestra parts may be had for this work.)

CARL FISCHER
New York, N. Y.

Evening Prayer. Piano or Organ.
Arranged for string quartette. Parts.

Air de Ballet.
Arranged for Military Band. Parts.

F. R. DAVIS, ALTON, ILLINOIS

I Know That She Is Mine.

A sweet melody wedded to pretty words, for the medium voice.

MINIM PUBLISHING CO.

Cheltenham, England.

Fear Not, For Behold.

A Christmas anthem for solo alto and five part chorus. Melodious, bright, and written in a joyous strain. It may be made very effective.

Lord, Thou Hast Heard.

A quartette and chorus for small choirs. Short and extremely musical. — Gloucester Citizen.

With an unassailable position in his profession, a composer of much fine Church music, Mr. Armstrong has been one of the pillars of music in the West.—Concert-Goer, New York.

The works were rendered with marked care and great effect by Mr. W. D. Armstrong, one of Dr. Garrett's pupils.—London Musical Times.

A composer and organist of note.—Chicago Tribune.

Shurtleff College is singularly fortunate in the personel of its faculty. All of its members are strong and scholarly men. Of recent years a new department of the institution has grown to vigorous life under the care of a talented specialist. The Shurtleff School of Music is indebted for its present prosperity almost entirely to

the devoted labors and exceptional musical gifts of its director, William D. Armstrong.—College Review.

Mr. W. D. Armstrong, Musical Director of Shurtleff College, gave one of the best recitals of the season at the Chatauqua Assembly today.—St. Louis Republic.

A splendid program was presented at Monticello Seminary, Godfrey, Ill., by Mr. W. D. Armstrong. The numbers were thoroughly appreciated by all.—Kunkel's Musical Review, St. Louis.

Shurtleff College, Alton, Illinois, a Baptist institution of learning, eighty-one years old, is perhaps the oldest in the Mississippi Valley. Music has always been encouraged here in some degree. Thirteen years ago a regular school of music was established. Prof. W. D. Armstrong, the composer, has been director of it, and success has followed his efforts.

Alton has 25,000 inhabitants, and is identified with Lucy Larcom, the poet, Charles Edgebert Craddock, novelist, the Lovejoy incident (recently commemorated by a fine monument), Mrs. Charles B. Rohland and W. D. Armstrong.

Mr. Armstrong is a young American musician whose compositions have been published by several leading firms in the United States and England.—Miss Fannie Edgar Thomas in Musical Courier, New York City.

THE RUDIMENTS OF MUSICAL NOTATION

AN ELEMENTARY HANDBOOK

to which is added a brief glossary of musical terms.

—

PREFACE

A simple brief, compact statement of the RUDIMENTS OF MUSICAL NOTATION, the author here presents in hope that such a handbook will be of service to a large number of teachers and pupils. To that end it has been kept consistently elementary in character, but touches on all points which are believed to be essential to a rudimentary knowledge of musical terms, which the standard treatises on music do not afford in a form to be of use to beginners.

—

Published by
SILVER, BURDETTE & CO.
New York Boston Chicago

"I like your Rudiments of Musical Notation very much; the book presents the valuable and indispensable material in condensed and concise form, and all the definitions and explanations are lucid and easily understood; it will prove a welcome help to all teachers."

EMIL LIEBLING, Chicago, Ill.

"I desire to congratulate you most heartily for placing before the musical public such an excellent little work. It is concise, to the point, clear and comprehensive. The examples given completely illustrate the various definitions.

"The manner in which it is issued is attractive. Altogether it is a text book which every student—young or old—should have at hand ready for reference."

ERNEST R. KROEGER,
Musical Director of Forest Park University,
St. Louis, Mo.

DEDICATION OF THE LOVEJOY MONUMENT

November 8, 1907.

Following the presentation of the monument came the singing of two verses of Emerson's famous hymn, written to commemorate the erection of a monument at Concord to mark the spot where the first armed resistance was made to British oppression in America. While its local allusions were not applicable to the present occasion, the spirit and sentiment embodied were those the Association desired to perpetuate. The hymn was sung to original music, by Prof. W. D. Armstrong, of this city. The music is a classical composition, well fitting the words, which are as follows:

On this green bank, by this soft stream,
We set today a votive stone,
That mem'ry may their deeds redeem
When, like our sires our sons are gone.

Spirit that made these heroes dare
To die, and leave their children free,
Bid Time and Nature gently spare
The shaft we raise to them and thee.

—Daily Republican.

All were struck with the beauty of the original music composed for Emerson's Concord hymn, by W. D. Armstrong. It adds another wreath to the laurels he has already won as a composer.—Daily Telegraph.

Mr. W. D. Armstrong.

Dear Sir: At the last meeting of the Lovejoy Association a unanimous vote was extended to Mr. W. D. Armstrong and the chorus who so kindly provided the music for the dedication services.

Respectfully,

W. T. NORTON, Sec'y.

THE SPECTER BRIDEGROOM

The book is written by A. E. Hellmers of this city, the main incidents being taken from Washington Irving's sketch, "The Specter Bridegroom." The lyrics are extremely pretty and graceful, and the music composed by W. D. Armstrong is bright, sparkling and interesting. Mr. Armstrong has availed himself of the opportunity afforded by the book for effective choruses. All the recitative work for soloists is far above the average, the scene in the monastry between Walter, Raoul and the Friar, being of a most superior nature musically. The principal vocal numbers fall to the soprano, who has some excellent solos in the first act, and a solo in the third act which is one of the gems of the work. To the tenor fall some effective solos full of expression and fire, and there is a remarkably fine duet for soprano and tenor in the third act.—A. C. Wegman in Mirror, St. Louis, Mo.

Last Monday evening at the Fourteenth Street Theatre The Specter Bridegroom was presented for the first time before one of the most fashionable audiences ever assembled in this city. Mr. Armstrong writes like one who knows how, and many of the numbers were interesting.—H. W. Moore in Globe Democrat, St. Louis.

The Specter Bridegroom was presented last night at the Fourteenth Street Theater. All the boxes were filled with fashionably dressed society and music lovers, and not a seat was vacant in the house. The opera is said by the St. Louis papers to have been a great success and reflected much credit upon the ability of the composer.—Daily Telegraph.

The Specter Bridegroom scored a marked success in its initial performance in St. Louis last evening. In the cast were Mrs. Charles Van Studdiford, Wm. Porteous, and Mrs. James L. Blair. The costumes and stage settings were beautiful. The whole production woven with the melodies of the composer, Mr. W. D. Armstrong,was very artistic and effective.—Republican.

An event of more than ordinary interest occurs on Monday evening next, when a new work by Mr. W. D. Armstrong will be presented in St. Louis. His well merited position as a composer has, according to critics, been more than sustained in this finest effort, The Specter Bridegroom.—Sentinel-Democrat.

LETTERS

MR. E. R. KROEGER,
St. Louis, Mo.

St. Louis, May 21, 1886.

Friend Kroeger:

This will introduce to you Mr. W. D. Armstrong from Alton, Ill. He desires lessons in Harmony and Composition. You will see by his exercises that he possesses talent for Composition in a high degree. Hope you can make time for him and take him in your charge.

Yours sincerely,
CHARLES KUNKEL.

Chicago, Ill., June 16, 1891.

MR. W. D. ARMSTRONG,
Alton, Ill.

Dear Sir:—

Your songs are accepted for the Illinois Composers' night, (which I think will be Wednesday). Can't you find some one in your section of the country to sing them, we will provide accompanist if desired. You should find some one down there and rehearse them yourself, so that they may be given as you wish.

Yours very truly,
FREDERICK GRANT GLEASON,
Secy.

St. Louis, Aug. 3rd, 1891.

DR. A. A. KENDRICK,
Upper Alton, Ill.

I understand that Mr. Wm. Armstrong is going to take charge of the musical department at your college this year. I take special pleasure in congratulating you, upon this move on your part, if I am correctly informed, in as much as I know Mr. Armstrong to be a thorough

musician and an energeric young man endowed with talent of a high order.

I can frankly say that Mr. Armstrong is head and shoulders above ninety-five out of every hundred musicians and teachers of music in the country, who enjoy good reputations.

Yours truly,

CHARLES KUNKEL.

MR. W. D. ARMSTRONG, Chicago, Ill., Feb. 14, 1895.
Alton, Ill.

My Dear Mr. Armstrong :—

I am just in receipt of your Ballad "Cephalus and Procris," and while thanking you for remembering me, I congratulate you upon your charming setting of this very pretty poem. There are some exceedingly nice effects in it, and the work will doubtless find ready appreciation. It will make a most grateful program number.

With kind regards, I am,

Yours cordially,

CLARENCE EDDY.

MR. WM. D. ARMSTRONG, Chicago, Sept. 13, 1897.
Alton, Ill.

My dear Mr. Armstrong :—

Your composition is at hand; please accept my sincere appreciation of the Dedication. The Opus is very interesting and melodious and speaks well for your ability.

I take pleasure in complying with your request and send the photo.

Sincerely yours,

EMIL LIEBLING.

Boston, Mass., June 17, 1898.

My dear Sir :—

I intended writing you before leaving St. Louis to say that your work as organist has been entirely satisfactory and the Trustees would be glad to have you continue for another year, rate as before. Please advise me if this is agreeable to you.

Very truly yours,

GEO. O. CARPENTER, Chairman,
Board of Trustees.

Prof. Armstrong,
Alton, Ill.

TRINITY PARISH
St. Chrysostom's Chapel

MR. WM. D. ARMSTRONG, New York- June 25, 1898.
Alton, Ill.

My dear Mr. Armstrong :—

It is pleasant to be remembered, and I recollect well our meeting in Quincy at what seems such a long time ago.

I have by me some little pieces you gave me, which I play over now and then, they have such a good feeling, and use such simple means for a correct and pleasing effect.

Your Organ Album reached me this morning with your letter, and I was so intent looking at the music that I found myself and it, showered all over by a hose playing in Bryant Park, but as the water was clean and for a good purpose, we, the music and myself were not much injured

I like the Andante Religiose, and the Cantilene Nuptial, much the best,—the latter especially is graceful.

If you could send me the cutting from the Alton paper where I was mentioned, it would oblige me. It was my first visit to Alton for many many years, and it required a little courage to make it, for changes occur, and one seems doubly a stranger where there are no links visible with the past, and no friendly voice to greet one. it was all so pleasingly different that I was delighted. It would have been an additional pleasure to have seen you once more. I well remember your pleasing personality which so attracted me.

I hope something will bring you to New York for a visit some time, it would be a pleasure to see you.

I send you a little volume which you may have seen—a collection of my letters from the "Living Church."

With thanks for your kind favor, and with pleasantest recollections of our meeting,

I am ever faithfully, yours,
CANON J. HARRIS KNOWLES.

——

MR. W. D. ARMSTRONG, Paris, November 25, 1898.
Alton, Ill.

My dear Mr. Armstrong:—

Your letter of Sept. 6th and your Organist's Album reached me only a few days ago. Please accept my very best thanks.

I send you with this the last photographs available of myself, and

hope you will not object to the hat!

Your series of compositions in the "Organists' Album" ought to meet with wide favor, as they are interesting and effective without making excessive demands upon the player.

I am quite well I thank you, and hope you are also.

Two weeks from next Wednesday I sail from Cherbourg on the Kaiser Wilhelm der Grosse, and expect to be in New York on the 29th. My address there is 1123 Broadway, care Low's Exchange. I expect to concertize in America from Jan. 1st to May 1st, when I return here. My American manager is Mr. Kirby Chamberlain Pardee, Fine Arts Building, Chicago.

Yours very truly,

CLARENCE EDDY.

MR. W. D. ARMSTRONG, St. Louis, Mo., Mar. 24, 1899.
Alton, Ill.

My dear Mr. Armstrong:—

The Union Musical Club desires to thank you most sincerely, for the generous work which you gave for the last concert, March 18th.

If at any time we can be of service to you in any way, please command us; and I take great pleasure here, in sending you my card as entrance to all of the concerts we may give at the May festival.

Very sincerely yours,

EVA P. MOORE, President.

MR. WM. D. ARMSTRONG,
Alton, Ill.

My dear Mr. Armstrong:—

I want to personally thank you for your work yesterday. It seemed to me most effective and artistic, I feel that the whole program went off with eclat. I feel that Chorus—Soloists and Organist and Pianist were in complete sympathy—and that a very noble reading was given the Mass.

Mrs. Schmidt spoke in the highest terms of it all, so it makes no difference what the critics say of it. We know it was good and effective. I cannot repeat to you all the good things that were said by good people like Miss Sawyer, Miss McClanahan, Miss Ralston, Mrs. Green, Mr. Dimmock, Mr. Wegman and dozens and dozens of the congregation. It took and told. We don't care for that so much, we know we did not

slight it and we were in moods and you played beautifully. This performance was miles ahead of our Pergolesi. I was out of mood, my soloists were sick, not in best form and two men talked a low steady stream of sound at my elbow—enough to throw all inspiration to the winds. I feel we all had inspiration yesterday and it was all right, and I have only thanks and praise to you for your aid and great aid in the result.

Mrs. Leverett will send you a check this week.

Yours sincerely,

CORA D. ROHLAND.

March 19, A. M. 1899.

MR. W. D. ARMSTRONG, St. Louis. Mo., Sept. 7, 1899.
Alton, Ill.

Dear Prof. Armstrong:—

Your note of yesterday is at hand. I hope we shall be able to arrange what you like, for as I can see, it will be an immense improvement for you. I am delighted at the prospects of the School of Music, you deserve splendid success—I hope you are wishing well for my "School of Theology"?

I understand everybody is hopeful over the prospects—what a splendid thing it would be to have a rousing attendance.

I hope to be up on Monday to spend most of my time on the ground.

Yours very truly,

A. A. KENDRICK.

MR. W. D. ARMSTRONG, New York, Dec. 6, 1899.
Alton, Ill.

My dear Mr. Armstrong:—

Many thanks for your kind remembrance. I enjoyed the Choral Mass for its very limitations, and was pleased with the way in which you got some good bits of melody in the "Benedictus" and "Agnus Dei" without unnecessary length.

I enclose a few verses of a Western flavor, by omitting the third stanza it might be singable.

I hope we shall meet when you come to New York, and if I can be of any use, please command me.

I shall have the pleasure of sending you, in a day or two, a little Christmas remembrance from myself.

Remember me to the Bluffs, and the Mississippi, and the meeting of the Great Waters near you.

Yours ever,
CANON J. HARRIS KNOWLES.
Feb. 19, 1900.

En route San Francisco to Portland, Oregon.

MR. WM. D. ARMSTRONG,
Alton, Ill.

My dear Mr. Armstrong:—

Many thanks for your letter, and the copy of your organ march, which you have dedicated to me. It is easy, practical and effective and it will undoubtedly meet with great favor,

I expect to play in St. Louis again the last of next month.

Yours sincerely,
CLARENCE EDDY.

Springfield, Ill., Bishop's House.
May 29, 1900.

MR. W. D. ARMSTRONG,
Alton, Ill.

My dear Mr. President:—

I feel greatly honored by your invitation. How much I shall enjoy your convention June 18-21, and being present as a guest under your gracious presidency. Unfortunately I am under engagement to be at Annapolis, Md., on the 18th June, to take part in the exercises of the Commencement of St. John's College on that day. I am really sorry, I assure you, but it cannot be helped. With my best wishes for your Association and its excellent President, I remain gratefully yours,
GEORGE F. SEYMOUR.

Excuse my pamphlets or rather tracts, which I enclose, I send such to those whom I highly regard, as love tokens.

G. F. S.

HILLCREST
Petersboro, New Hampshire
Sept. 18, 1900.

MR. W. D. ARMSTRONG,
Alton, Ill.

My dear Sir:—

I will have sent to you the announcement of the Columbia Music

Dept. which I believe covers your inquiries.

Permit me, however, that in my opinion a man who has already taught theory and history and has written both vocal and instrumental music should be his own master. As you know, there are no recipes for converting a student into a poet, and once the student's training over, help must come from within. A winter in New York or Boston (preferably the latter) might be invaluable to you but set study with any one I should not advise. Believe me,

Yours truly,

EDWARD MAC DOWELL.

MR. WM. D. ARMSTRONG
Alton, Ill.

Philadelphia, Pa., May 20, 1901.

Dear Sir:—

On behalf of the program committee, I invite you to read a five or eight minute paper at the Round Table discussion for Piano teachers at the coming M. T. N. A. meeting.

Will you let me know what subject you prefer to take, so that I can print it in program. I hope you will assent to this request. We are also expecting you at the delegate meeting July 2, as there will be some important matters to be settled at that time.

Hoping to have a favorable answer soon, I am,

Yours truly,

A. L. MANCHESTER.

ILLINOIS STATE TEACHERS' ASSOCIATION

Alton, Ill., Oct. 21, 1902.

Dear Friend:—

The coming session of the Music Section of the Illinois State Teachers' Association will be one that will be of interest to every one connected with the teaching of music in all the Colleges, Conservatories and Public Schools throughout the state.

Excellent papers will be read on timely topics by capable authorities, and general round-table discussions will be a special feature.

Mr. Wm. L. Tomlins, the eminent conductor and teacher, will have an address before the general convention. We are confident that this announcement alone will attract the attention of all teachers.

Mr. Frederick Root, of Chicago, will have a paper on "The Voice and Vocal Music."

Your co-operation is earnestly requested, in order that we may meet together to spend some time in friendly intercourse, and become better acquainted.

Programs containing complete details, will be available next month.

Yours fraternally,

W. D. ARMSTRONG, President.

MRS. PAULINE R. MANTLE,
Chairman Executive Committee.

Chicago, Oct. 24, 1902.

PROF. WILLIAM D. ARMSTRONG,
Alton, Ill.

Dear Sir:—

By virtue of the power invested in me by the Constitution of the Music Teachers' National Association, I take pleasure in offering you the Vice-Presidency of the Music Teachers' National Association for the state of Illinois for the present year, 1902-1903.

In urging you to accept the same, I desire to call attention to the fact that the Association is entering upon its twenty-fifth year of existence and that the next meeting at Asheville, N. C., will be its quarter-centennial. The importance of this event in the music-life of our country will be kept in view in preparing the programs, and the Association needs its strongest, most enthusiastic and loyal supporters in working up interest and membership in the various states. I am sure that the educational policy of the Association has appealed to you and that its officers can count upon your active interest and co-operation in making the next meeting the most successful in the history of the Association.

May I not ask for an early reply? Trusting it will be in the affirmative, I remain,

Yours very truly,

ROSSETER G. COLE,
Pres. M. T. N. A.

MR. W. D. ARMSTRONG,
Alton, Ill.

St. Louis, Mo., Jan. 6, 1903.

My dear friend Armstrong:—

I returned from my Eastern jaunt late Saturday night, and found your letter awaiting me. The program of the dedication exercises was

gone over today by Mr. Markham and myself. There are to be three choral numbers, such as "The Heavens are Telling," "Hallelujah Chorus." A "Jefferson March" opens the program, but the composer has not been definitely decided upon as yet. A brass band of 100 pieces will furnish the instrumental music.

I am glad the Convention proved to be such a success. The Chicago men spoke highly of your work with the Illinois Association to me.

With best regards to your family, I am, as ever,

Yours very truly,

E. R. KROEGER.

MR. ARMSTRONG,— Detroit, Mich., Jan. 31, 1903.
Alton, Ill.

My dear Sir:—

Thank you for sending me some of your late compositions. I have come across some of your previous works (Kunkel Bros.) and admired them very much, they are interesting, modern and very good teaching material and for this reason shall use them in the school.

Fraternally yours,

FRANZ A. APEL.

PROF. WM. D. ARMSTRONG,
Alton, Ill.

My Dear Bro.—

A thousand thanks for your beautiful and characteristic tribute to my dear wife. It seems very fitting, and surely to be remembered by you, in one of your contributions to the worship of the Church, would have been most pleasing to her. I assure you that we all appreciate your fine and delicate memorial to our dear departed most highly.

Trust that both yourself and your mother are much better.

The Lord be with you all—I am your brother, and great debtor.

H. M. CHITTENDEN,
St. Paul's Rectory,
Alton, Ill., Feb. 11th, 1903.

FORTY-THIRD GENERAL ASSEMBLY
State of Illinois

Springfield, Ill., Mar. 3, 1903.

PROF. W. D. ARMSTRONG,
Alton, Ill.

Dear Sir:—

I mailed you House Synopsis No. 6 last week, it gives you the information asked for, all the committees of both houses. I am told you are preparing an amendment to the music bill, if so send me the amendment this week and I will lay it before the committee. The reason I say this week is because I leave next week on a committee to visit all the state charitable institutions and will be gone ten days. I am in favor of the bill to examine music teachers the same as school teachers.

Yours truly,

WM. MONTGOMERY.

THE ETUDE.

Philadelphia, Pa., June 9, 1903.

MR. W D. ARMSTRONG,
Alton, Ill.

Dear Sir:—

The summer season is now at hand and our engraving department will not be so busy so that if you could send us some manuscripts of piano compositions that would be suitable for teachers' use, yet at the same time available for recital purposes, we shall be very much pleased to have a chance to examine them.

We are now making an effort to add to our catalogue, some pieces from the best known American composers, and should be very much pleased if we could find something of yours that would answer our purpose. While we hope that everything you send in will be attractive melodically and otherwise to the average recital audience.

We hope we may hear from you at an early date and that you will send us some manuscripts to examine. If not within the next week or so, later in the summer. If you have anything in manuscript at the present time or that you could put

in shape for us between now and the end of the month, we shall be especially glad to receive them soon.

Yours truly,
THEO PRESSER.

Chicago, Ill., June 14, 1903.

MR. W D. ARMSTRONG,
Alton, Ill.

Dear Mr. Armstrong:—

I doubt greatly if I shall be able to be at the Illinois State meeting this week. Will you kindly bring up the matter of the State Associations joining with the Missouri Association in inviting the M. T. N. A. to unite at St. Louis?

The program committee requests me to ask you if it would be agreeable to you to act as accompanist to one of the vocal soloists—Miss Walters of Philadelphia.

If I come down to the meeting it will be but one day—probably Thursday—as some matters here demand my attention. Hope to see you there.

Yours hastily,
R. G. COLE.

I spoke to Spencer about the association appointing three delegates to the Senate at Asheville. Walter Spry will go from Chicago, also Seeboeck—Who would be a third?

Springfield, Oct. 20, 1903.

MR. W D. ARMSTRONG,
President, Shurtleff College School of Music.
Alton, Ill.

My Dear Sir:—

Your very kind favor of the 19th. inst. to Governor Yates to hand. In reply will say that Governor Yates is now out on a speaking tour on the Illinois Central Road, covering twelve counties during the week. I am forwarding your favor to him to-day with other mail.

I am now taking up the matter of the details of his proposed itinerary for his second speaking tour, which included your city.

Some friends of the Governor's will visit Alton and other

cities on the proposed route and consult you and others at Alton as to the arrangements for the meeting. I wrote these gentlemen yesterday telling them when they visited Alton to call upon you as well as Colonel Jackson, and they will most certainly do so.

For your information I am enclosing you herewith a copy of the Governor's second itinerary, which of course is subject to change.

Respectfully yours,
O. M. TERRY,
Secretary of Campaign Committee.

Berkeley, Cal., Nov. 22, 1903.

MR. W D. ARMSTRONG,
Alton, Ill.

Dear Mr. Armstrong:—

I enclose copy of the hymn, which I had have done weeks ago, and have no adequate excuse for not more promptly responding to a valued friend's request.

The paper is'nt so good as I could wish, but the best I have now of the size.

I was glad to hear from you by yours of Oct. 11th. and of the reopening of the church with good promise. I am sure you will like Mr. Dodson, and he you. He knows more of music than I, but cannot value your service more.

I wish you could hear and see our new pipe organ; is not a large one, but as large as our church will bear, and beautiful in tone yes, of rare quality, more, I wish I might hear you play on it. But fortunately we have a good organist, a woman of excellent taste, too, in her selections.

Always sincerely yours,
F. L. HOSMER.

"O Beautiful, my country",
Be thine a nobler care
Than all thy wealth of commerce,
The harvests waving fair.
Be it thy pride to lift up

The manhood of the poor;
Be thou to the oppressed
Fair, freedom, open door.

For thee our fathers suffered,
For thee they toiled and prayed;
Upon thy holy altar
Their willing lives they laid.
Thou hast no common birthright,
Grand memories on thee shine;
The blood of Pilgrim nations
Co-mingled flows in thine.

O Beautiful, our country,
Round thee in love we draw;
Thine is the grace of Freedom,
The majesty of law.
Be Righteousness thy sceptre,
Justice thy diadem;
And on thy shining forehead
Be Peace the crowning gem.

F. L. HOSMER.

St. Louis, Mo., Dec. 22, 1903.

MR. W D. ARMSTRONG,
Alton, Ill.

My dear Mr. Armstrong:—

In reply to your letter I would say that Mrs. Phillip N. Moore will be a very good person to have on the Executive Committee. The only trouble is that I fear she has too many other things to do and cannot accept. You might write her and ascertain her views, and explain that she would take the place of Mrs. Blair.

I have considered very seriously the question of the proper hall for the next M. T. N. A. meeting, and have come to the conclusion that it is not a wise plan to have some of the meetings away down town at the old Exposition building and others out at the Fair Grounds. Our Bureau of Music is now located in the Library Building, just behind the Administration Build-

ing; back of this building extends the Hall of Congresses which will seat 300 people. I believe this will be a fine place for the regular meetings of the Convention.

I also would recommend that the Forest Park University Hotel be selected as the official hotel; accordingly all of the members will then be out near the Exposition during the entire time; their hotel will be near by, the Hall of Congresses and Festival Hall are located in the grounds, and matters can be very much more easily managed than if they met part of the time down town and the rest of the time at the Fair Grounds.

I want to have a good long talk with you and Mr. Pommer the week after Christmas, and trust you will arrange to come down here. Mr. Walter Spry has also signified his intention of coming. We can then go over the grounds and take up all of these matters.

Kindly remember me to your mother and sister, and believe me, as ever,

Yours very truly,
E. R. KROEGER.

Philadelphia, Pa., Dec. 30, 1903.

MR. W D. ARMSTRONG,
Alton, Ill.

Dear Sir:—

If you have some piano compositions or even some songs that you would like us to consider, this will be a very good time to send them on. On account of getting ready to move into our new building, we have been a little slack in the matter of publishing, but are now getting ready to push that department of our business again, and we shall need a number of effective teaching pieces, melodious and not too difficult, dance or salon form, such as the average teacher will use. We shall be pleased to have a chance to consider some of your manuscripts and trust you will be in a position to send something to us now or soon.

Yours truly,
THEO PRESSER.

St. Louis, Mo., Jan. 27, 1904.

MR. W D. ARMSTRONG,
Alton, Ill.

Dear Mr. Armstrong:—

I enclose herein a letter from Mr. J. J. Grafton, who has the management of the Forest Park University Hotel.

I favor very much having that hotel as the official hotel of the M. T. N. A. I trust that you and Mr. Pommer will agree upon it. It will certainly be very convenient.

The National Educational Association will meet here the same dates as the M. T. N. A. It was to have met a week later but the Democratic Convention has been put for that week. As there are 20,000 members of this Society they will of course occupy considerable space.

I favor having our morning meetings in the Recital Hall, which is in one of the wings of Festival Hall; and our afternoon and evening meetings in either Recital Hall or Festival Hall, or both. I intend to put these dates down on the book for that purpose.

The Missouri Music Teachers' Association is to entertain the M. T. N. A. the first day and I think you had better communicate with Mrs. W. D. Steele, President of the Missouri State T. A., Sedalia, Mo. I have recommended her to Mr. a'Becket to take the place of Mrs. Blair on the Executive Committee in case the latter resigns. She is full of life and energy and will make a good member of the Committee.

With best wishes, I am,

Yours very truly,
E. R. KROEGER.

Sturgis, Mich., July 7, 1904.

MR. W D. ARMSTRONG,
Alton, Ill.

Dear Mr. Armstrong:—

I am pleased to announce that I have a letter from Mr. Elson accepting the Presidency of the M. T. N. A. for 1905. He does so with the provision that he shall not be called upon to devote too much time to correspondence and details. It

is'nt because he wants to shirk it but because his time is so fully taken that it will be impossible for him to do it.

However, that new resolution transferring a large part of the work of organization to the Vice-President will relieve him greatly. You can protect him a great deal and I am sure you will do it. If there is anything that I can do at any time to help matters out, let me know I know Mr. Elson quite well and may be able to make some suggestions.

My address for the summer is Danville, Ill. c/o Ed. S. Owen.

Sincerely,
HERMAN E. OWEN.

Washington University, St. Louis, Sept. 2, '04.

MR. W D. ARMSTRONG,
Alton, Ill.

My dear Armstrong:—

I thank you for your letter and for the paper on the organization of a Department of Music. I am much interested in this and will take a favorable opportunity to talk it over with the Chancellor and the officers of the Board. We have no musical department. It goes without saying that we need one, and incidentally we are greatly in need of a leader of the Glee Club and of the University Choir. Taking it all in all you seem to me to be just the man we need.

I shall expect to see you at the Church of the Unity in the course of a few days. I have just got back from the coast and have hardly got my University legs on yet.

Hoping you are well, I remain,

Very sincerely yours,
C. M. WOODWARD.

Madison, Wis., Oct. 26, 1904.

MR. W D. ARMSTRONG,
Alton, Ill.

My dear Mr. Armstrong:—

I have heard through Mr. Owen that Mr. Elson thinks of declining the office of President of the M. T. N. A. I think this would be a serious blow for the success of the coming convention, as he is an excellent man, is well known, and is rightly

located to take charge of the meeting in New York. Then I think it will cast a damper upon the enthusiasm which seems to have been rising in regard to the New York meeting. The difficulty seems to have been that there was some negligence in officially notifying Mr. Elson of his election, and then that Mr. Manchester, who apparently was not in the best of moods, seems to have given him exactly the idea of the amount of detail work it would require. My understanding at the St. Louis convention was that the Vice President ought to be responsible for the securing the delegates, and work of organization prior to the meeting. If your understanding is similar to this, why I think a note from you to Mr. Elson might help to clear up matters, and perhaps induce him to stick. To do any good it would be sent immediately, Address Louis C. Elson, New England Conservatory, Boston.

Yours very truly,
F. A. PARKER.

Boston, Nov. 4, 1904.

MR. W D. ARMSTRONG,
Alton, Ill.

Dear Mr. Armstrong:—

The letter dated Nov. 1st. is the first I have received from you. The other two must have gone astray. I am sincerely grateful for your offer of co-operation. But I feel that you ought to be the President. The most that I could do in this matter is to preside in New York, and make a few speeches. I have not time to organize matters for the meeting and I have absolutely declined to take any financial responsibility upon myself. It would be best for the association to accept my declination and make you the chief. I have stated just how much I can do as president. I fancy that this will not be enough. Therefore I hope that you may be made the presiding officer in the place of

Yours cordially,
LOUIS C. ELSON.

Address either at above or at New England Conservatory.

Chicago, Ill., Dec. 15, 1904.

MR. W D. ARMSTRONG,
Alton, Ill.

My dear Armstrong:—

Have you been (officially) advised that the M. T. N. A. presidential honors, emoluments and burdens, have fallen, or will fall upon your shoulders for the coming year?

I understand that Elson declines the honor, therefore the above, providentially, happens, I suppose. If so the mantle could not strike in a better spot.

Fraternally Yours,
H. S. PERKINS.

New York, Jan. 31, 1905.

MR. W D. ARMSTRONG,
Shurtleff College,
Upper Alton, Ill.

My dear Mr. Armstrong:—

I have had 28 returns from your circular with reference to the choice of a president, of which nine were for Mr. McDougall and six for yourself. Mr. Manchester and Mr. Hamilton have three each, and there is quite a scattering for different members of the Council—one or two for each. Mr. McDougall has written, withdrawing his name, saying that he felt there was so much uncertainty as to the legality of the procedure that he did not wish his name to be used.

It seems to me, according to the Constitution, you are legally the one who can take the responsibility of the presidency, and I think your suggestion with regard to having Mr. Bowman might be carried out. If you would delegate your power to Mr. Bowman, that would make it possible for the work to be done at this end more expeditiously. I have had a talk with Mr. Bowman, and rather think that with some urging he would be willing to undertake the work. Mr. Bowman thought perhaps Mr. Elson would change his mind, and advised writing to him, but this has not proved successful. If you think best, would it not be well for you to write to Mr. Bowman, urging him to act in your place? It would be a great advantage to have a president right in the city; Mr. Bowman knows the

society, has been president twice before, and is a good worker. As things stand now, it would be impossible for the Executive Committee to do anything, because the Constitution requires four for a quorum, and there are only three Eastern members on the Committee. I am unable to find the addresses of the two other members, Mr. William C. Carl, and Mrs. Dr. Peterson; the N. Y. directories do not give them. If you know how I can reach them I hope you will inform me.

The question as to the legality of our acts must be settled before we can go ahead. Let me know at your earliest convenience what you think of this proposition.

I was very glad to see the circulars you enclosed in a former letter; and I look forward with pleasure to becoming acquainted with you the coming summer.

I enclose a leaflet, stating the purpose of the department work here. If you are interested in the Public School question, I would be glad to send you a copy of a discussion of the subject, that came out about a year ago.

With best wishes,

Very truly yours,
CHARLES H. FARNSWORTH.

Columbia University, New York, Mar. 25, 1905.

MR. W D. ARMSTRONG,
Alton, Ill.

My dear Sir:—

As the result of the vote for the president of the Music Teachers National Convention, the responsibility for filling the vacancy fell upon Mr. Armstrong, the Vice President. He has asked Mr. E. M. Bowman to fill the place as acting President. This Mr. Bowman has generously consented to do. Mr. Carl G. Schmidt, the organist, has consented to fill the place of one of the local members of the Executive Committee.

The date of the convention has been placed for Wednesday, Thursday and Friday, June 21st, 22nd and 23rd. The early closing of the New York season, and the meeting of the State Association at Rochester the following week, make this date preferable to a later one. A tentative program will be issued soon.

As was suggested in the invitation, the plan of the meeting will be along purely educational lines, consisting of papers and discussions, with a strong emphasis on the social side. Time and opportunity will be given for the members to meet each other, as it is felt that this is the most valuable part of such gatherings.

Very sincerely,
CHARLES H. FARNSWORTH.
Chairman of Executive Committee.

New York, Apr. 15, 1905.

MR. W D. ARMSTRONG,
Alton, Ill.

My dear Mr. Armstrong:—

Will you be kind enough to look up the list of State Vice Presidents for last year and make such changes in the list as you think advisable (sending us also the old incumbent, in case of change) and let us have the list to act upon at our next meeting Monday Apr. 24. We are getting on with the program. We are working it this way—the only way—in my judgment to make any program, namely; make up program first and then invite the participants to fill it. A lot of people have applied for place on the program, telling us what they would like to do &c, &c. Such a program has no point or coherence. Of course we have to reply diplomatically, but we do not intend to have anyone on the program, who is not prominent in his or her particular line. The music part of the meeting will be in the nature of illustration, not of performance or recital. The Symphony Orchestra, Walter Damrosch will be going at that time and special programs will be served no doubt. We may possibly have a Guild of Organists Church Service, if we can get them to do it. Or in lieu of that, some special music by the Temple Choir or Orchestra at my church, Sunday following the meeting. We are formulating a circular and other press notices to go out soon. I shall now have a little more time to devote than hitherto; have been up to my ears in work.

Very truly yours,
E. M. BOWMAN.

Steinway Hall, New York, June 15, 1905.

MR. W D. ARMSTRONG,
Alton, Ill.

Dear Mr. Armstrong:—

I write to say that the program has finally shaped up and that the people have praised it cordially. We have an ideal place in which to meet, a good cheap convenient hotel, and some good outside features. There is a good degree of interst and we hope to have a good attendance. Of course you'll be here early and bring your party along. We intend to give you all a fine time.

The advance programs have been sent out (3000 of them) and now a revised edition is going to every member.

The house program with some slight revisions will be printed tomorrow. We have a fine lot of advertising and the prospects are that we will be able to pay off old debts and clear our this years expenses. Kindest regards.

Yours very truly,
E. M. BOWMAN.

Berkeley, Cal. Sunday Aug. 6, 1905.

MR. W D. ARMSTRONG,
Alton, Ill.

My dear Armstrong:—

Yours of July 25, with its tune lists reached me last Monday, and I thank you very much for it all. Of the three friends to whom I wrote at the same time, you gave me the fullest and most satisfactory reply, and I appreciate, and thank you very much for, your two L. M. tunes, "Hosmer" and "Brooks" and the privilege of using them. I should have acknowledged at once, but, as you know, I neither sing nor play, and so I waited to show to friends here and have them play for me the two originals. First, three evenings ago to a gentleman and his wife, both musical, he plays violin and she piano, and they know what is good music. They liked both "Hosmer" and "Brooks" but liked the first best. Our church opened this a. m. and I went early to show the organist the two, and ask her to play them for me, she is an artist; you and she are the only real artists, professionally, I have ever had at the organ for Sunday serv-

ice. She looked over the ms, and said "I'll play them for the two responses" in the service—after the prayers", and she did, to my great pleasure, and the two friends, of the three evenings ago, at once recognized them and liked them. The organist played softly, at "responses" and I want to hear them again and by themselves. She, too, liked them, but liked "Hosmer" the better of the two.

We have a fine organ, put in two years ago, as I think I wrote you at the time, of Murray-Harris make, of Los Angeles, not large, but as large as our church, (about like ours in St. Louis for size) will bear. So you see you have, in a measure, been here with me today; I wish you might sometimes be with me in full measure, and I hear again your fingers on the keys—and others hear too.

Sincerely and gratefully,
Your friend,
F. L. HOSMER.

New York, Sept. 19, 1905.

MR. W D. ARMSTRONG,
Alton, Ill.

My Dear Sir:—

I have the catalogue of your compositions and take this opportunity to tell you I have used your works on many occasions with success.

My work as director of the Classical Seminary for young ladies here, gives me a large field to introduce best things that are good.

Cordially yours,
ALBERT MILDENBERG.

St. Louis, Mo., Sept. 19, 1906.

PROF. W. D. ARMSTRONG,
Alton, Ill.

My dear Will:—

I am late in acknowledging receipt of your very kind note and the music; because I have been snowed under, (even in this hot weather) with office work and duties at home. I re-

ceived the music just in time for Julia and me to try it over a little just before she left, and I think it is one of the best things that has been published by the Choir Journal, although we have not had a chance to put a full quartet on it.

Your reference to the old days came to me very pleasantly and I shall always be glad to recall the times when you and I co-labored and held together a double quartet and chorus choir at different times and always without a miff.

I thank you for the dedication and appreciate it highly.

Yours very truly,
JNO. F. RANDALL.

New York City, Nov. 1, 1906.

MR. W D. ARMSTRONG,
Alton, Ill.

Dear Sir:—

I am using, as you no doubt have observed, your letters to Young Musicians in the MUSICIAN.

All the articles save number 1, seemed to me excllent. I trust you will be willing to have me omit No. 1 from the series.

At any time that you care to send me manuscripts for consideration, I shall be glad to read them.

Very truly,
THOMAS TAPPER.

Arlington, N. J., Feb. 29, 1908.

MR. W D. ARMSTRONG,
Alton, Ill.

Dear Mr. Armstrong:—

During the past three years I have received many letters from Organists throughout the country, asking me to again resume the publication of the Organists Journal, and I have finally decided to do so, the first number will be ready early in April.

I wrote to ask if you would like to favour me with an occasional Organ composition or arrangement, for publication in the Journal.

I would like to have your name identified with the Journal as it was some years ago I well know the interest which you

have taken in Organ matters and I am sure that a work of this kind will merit your encouragement and support, and if you can do anything to help it along, I shall esteem it as a great favour.

I enclose herewith a circular letter, which I am about to send out to all of our former patrons, if you will favour me with the names of some of your Organ students whom you think will be interested in this work, I shall be glad to send copies to them.

And if you know of any good Organ composers in St. Louis who you think would like to have their compositions represented, I shall be glad to have their names. I want to make a specialty of original American composition than formerly.

Hoping to hear from you, I remain,

Yours sincerely,
WM. E. ASHMALL.

Dorchester, Mass., Apr. 30, 1908.

MR. W D. ARMSTRONG,
Alton, Ill.

My Dear Armstrong:—

I enclose you "Syllabus" of lectures I am giving at Harvard, which may interest you. They may sometimes make a book, but not in the very near future. I recall your liking of some briefer ones I gave in our little St. Louis church.

I think I shall this year get at more definite work on the revision of our little "Unity Hymns and Chorals", and if so, I hope I may turn to you for some helpful suggestions as to the music. I suspect that needs more revision even than the hymns. There is a call for such a small book, if only well adapted to present needs. Even the old form is now in some 49-59 churches, mainly in middle West. There's no "money" in it; only a sort of "missionary" work.

Always sincerely yours,
F. L. HOSMER.

Eureka Springs, Ark., Sept. 3, 1908.

PROF. WILLIAM D. ARMSTRONG,
Alton, Ill.

Dear sir:—

I wrote to know if you would consider a change and accept

the position of Director of Music in Crescent College. Circumstances over which we have no control make it necessary for us to secure a man to take the place of whom we had engaged to be our Director next session.

We have an ideal location and the most magnificent buildings and equipment of any school for young ladies in the South and a man of your ability would be able to build up a fine Conservatory of Music here. If it is possible for you to consider this place at this late date, please wire us immediately and follow by letter, or if you will come here and look the field over we will bear half of your expenses or all if we close the deal. If you cannot come immediately you might write us the lowest salary you could consider for the first year.

We are sending you our catalogue by this mail under separate cover which we hope you will receive promptly.

Yours very truly,
CRESENT COLLEGE,
By A. S. Maddox, President

Chicago, Jan. 4, 1909.

MR. W D. ARMSTRONG,
Alton, Ill.

Dear Sir:—

We are returning today by mail the score of your overture. It will be agreeable to Mr. Stock to place it on one of the programs in Alton in May. Please see that we have a copy of the score and the necessary parts if possible by April 1st.

Yours truly,
THEO THOMAS ORCHESTRA,
J. F. Wessels, Manager.

Berkeley Cal., Feb. 4, 1909.

MR. W D. ARMSTRONG,
Alton, Ill.

My dear Mr. Armstrong:—

I send you inclosed for remembrance and greeting. You see I want to keep in touch with you.

I went East last April to give a course of lectures on

Church Hymns at Harvard University, and remained in New England until September. I was a week with the Carpenters (St. Louis) at their summer cottage, off the Maine Coast, and there learned that you were no longer organist at Unity Church. I am sorry for the little Church. You were the best organist I have ever heard, if you will allow me to say so, and so much in sympathy with the minister and services. I hope all goes well with you.

Always sincerely,
F. L. HOSMER.

Auburn N. Y., Mch. 8, 1909.

MR. W D. ARMSTRONG,
Alton, Ill.

My dear Mr. Armstrong:—

I thank you very much for the interest you take in my books. I will send the circulars to Mr. Schmidt today. I have been unfortunate in falling from my wheel about three months ago, slightly fracturing my hip. I am almost well now, although confined to my crutches. I thank you for your circular. My, but you are industrious—I know your music is first class and I will recommend it to the best of my ability. I have tacked your picture on the wall in my studio just below that of Beethoven.

With best regards, I am sincerely yours,
I. V. FLAGLER.

Chicago, Ill., Apr. 29, 1909.

MR. W D. ARMSTRONG,
Alton, Ill.

My Dear Armstrong:—

Wont you talk 15 or 20 minutes on "The Organ and the Organist" to come between Prof. Smith's essay on Church Music. (He is at the head of music—Chicago Theological Seminary) and Dunham's organ recital? It is to be held in a church—of course, all of one P. M. I believe. I suggested to Mr. Gottschalk the fitness of having an organist make such a talk—as a fitting introductory or prelude.

If you don't want to write a conventional essay—talk about the two things—organ and organist—what they are made for

etc. That P. M. will be a sacred music symposium—so to speak, one or two vocal numbers, etc.

Don't wait to write, but telegraph to L. G. Gottschalk, Kimball Hall, Chicago, at his expense. I'm helping him what I can as his experience and time are limited.

Hoping that you are getting in physical trim, and that we shall meet then and there.

Cordially,
H. S. PERKINS.

St. Louis, May 2, 1909.

MR. W D. ARMSTRONG,
Alton, Ill.

Dear Mr. Armstrong:—

I see further reference to the "noble house" of Armstrong, and the interest of Musical Education" generally in the Alton section in Musical Courrier of Apr. 29. I hope that the paper may know that this is appreciated, so that they will let me continue this blessed work—the best of the music field—"Musical Education". I have been up through the state since and am delighted with the universities and colleges. Hoping that you are feeling the aid of Omnipotence in restoring strength, I remain yours sincerely, a well wisher,

FANNIE E. THOMAS.

Alton, Ill., May 14, 1909.

TO W. D. ARMSTRONG, ESQ. OF THE CITY OF ALTON,
IN THE COUNTY OF MADISON AND STATE
OF ILLINOIS:

You are hereby notified, that at a regular meeting of the City Council of said City of Alton, held May 12th. A. D. 1909, you were duly appointed by the Mayor of said City, as a member of the Board of Education of the said City of Alton, for the term, from May 1st. A. D. 1909, to May 1st. 1911. Said appointment was unanimously approved by the said City Council.

Given under my hand and the Corporate Seal of the said City of Alton, this 14th. day of May A. D. 1909.

BART. R. KENNEDY.
City Clerk.

St. Louis, Mo., May 18, 1909.

MR. W. D. ARMSTRONG,
Alton, Ill.

My Dear Friend Armstrong:—

It pleases me very much to know that your Overture was so well played and so well received. I note your advice regarding getting "too busy". You are quite right, Fortunately I have studied conditions for some time and realize my limitations pretty well. My long summer vacation and my trips East in the Holidays usually brace me up pretty well. I expect to spend a day or so with you this coming July, according to your kind invitation, and we can then have a good old-fashioned chat. I am so glad to know that you are getting back into shape again. With best regards to you and yours, I am,

Yours very truly,
E. R. KROEGER.

Upper Alton, Ill. June 12, 1909.

PROF. WILLIAM D. ARMSTRONG,
Alton, Ill.

My Dear Friend:—

Your resignation as Director of the Shurtleff School of Music has been presented to the Executive Committee, and regretfully accepted.

The Executive Committee unanimously request that you remain upon the Shurtleff Musical Faculty, for such work as may be arranged by the President of the College.

With personal esteem,
Yours very truly,
JNO. LEVERETT, Secy.

Mackinac Island, July 27, 1909.

MR. W. D. ARMSTRONG,
Alton, Ill.

My dear Mr. Armstrong:—

Your letter received this morning also the music so kindly sent me. Accept please my sincerest appreciation of the compliment to the Morning Choral Club and to the Club's President. It will be, I am sure the pleasure of the Club to give your music

a hearing as soon as possible. It is a charming chorus—very lovely—and attractive to several music loving friends I have with me from New York. I only hope the rendering of it by the "Morning Choral Club" will be satisfactory to the composer.

Again I thank you and please believe me always,

Very cordially yours,

(Mrs. James L.) A. M. BLAIR.

New York, July 28, 1909.

MR. W. D. ARMSTRONG,
Alton, Ill.

My dear Mr. Armstrong:—

It will give me great pleasure to have you use my poem, "Our Flag" in connection with your music.

Sincerely yours,
MARGARET E. SANGSTER.

New York, N. Y., Sept. 29, 1909.

MR. W. D. ARMSTRONG,
Alton, Ill.

My dear Prof. Armstrong:—

We are planning a missionary or church extension campaign, a series of meetings in this interest in every parish and mission of the Diocese. We need some Lay readers.

Will you give us two or three evenings and speak in some places not very far from Alton, between Oct. 25th and Nov. 14th.? I hope you will.

Very sincerely yours,
EDWARD O. OSBORNE, Bishop.

New York, May 23, 1910.

MR. W. D. ARMSTRONG,
Alton, Ill.

My dear Mr. Armstrong:—

Your kind letter is received and I hasten to write and thank you for the dedication of your "Postludium in the form of a Fugue". It is very interesting and I shall take pleasure in playing it. I often wonder how you have time to do so much

writing, as I know you are busy in many other ways. You surely must have to resort to the midnight oil.

Again thanking you for the dedication, believe me, with very good wishes.

Sincerely yours,
WILLIAM C. CARL.

New York, June 6, 1910.

MR. W. D. ARMSTRONG,
Alton, Ill.

My dear Mr. Armstrong:—

Thank you for your kind letter of June 1st. I certainly appreciate your good will. You have always been the sincere and conscientious musician and a word from you means much to me.

Your friend,
A. G. ROBYN.

Warren, Ohio, Oct. 7, 1910.

MR. W. D. ARMSTRONG,
Alton, Ill.

Dear Mr. Armstrong:—

Some days ago I received one of your compositions for Military Band, and I want to thank you for the same. I have known your writings for some time and always enjoyed them. We have both band and orchestra here, and, they rehearse daily, which gives us an opportunity to try and know many works, and to also give the pupils a chance to gather a fine repertoire for their own use.

With best wishes,

Yours truly,
WILLIAM H. DANA.

Springfield, Oct. 11, 1910.

MR. W. D. ARMSTRONG,
Alton, Ill.

Dear Sir and Friend:—

I want to tell you that we played the little Intermezzo of yours every day during our great State Fair, part of the time

with 35 and part of the time with 70 men. The musicians enjoyed the little conceit better every time they played it, and the only regret I have is that it was not dedicated to our organization.

Hoping that you may honor us in the future with one of your valuable works dedicated to—Louis Lehmann, Director Ills. Watch Co. Band, Springfield, Ill.

I remain truly yours,
LOUIS LEHMANN.

Ann Arbor, Mich. Mar. 2, 1911.

MR. W. D. ARMSTRONG,
Shurtleff College,
Alton, Ill.

Dear Mr. Armstrong:—

I am very anxious to add your name to the list of members of the I. M. S. We count on the cooperation of such musicians as yourself in building up the American Section of the parent Society. Since this list went to press, several have joined, but there is still room. Please do not neglect to send your name, address, Breitkopf & Hertel, 24 W. 20th. St. N. Y.

We are anxious to report large accessions to our membership at the London Congress, May 29th to June 3rd, inclusive. Why not come to that?

Fraternally,
ALBERT A. STANLEY.

Studio 12, Steinway Hall,
New York, March 13, 1911.

MR. W D. ARMSTRONG,
Alton, Ill.

My Dear Mr. Armstrong:—

I duly received, welcomed and possessed myself of your portrait and am glad to have it. At the same time I am ashamed to recall that I have so long neglected to acknowledge it or to send the reciprocal photo to you. I have autographed one this evening and it will be shipped by freight tomorrow. It is warranted to scare away rats and burglars. But if it shall

bask in the sunshine of your broad smile I shall be happy. With kindest regards and fraternal greetings, I am,

Sincerely yours,
E. M. BOWMAN.

Chicago, Ill. June 9, 1911.

MR. W D. ARMSTRONG,
Alton, Ill.

My dear Mr. Armstrong:—

Thanks for the very pretty Forest Legend. I will gladly use it. That is a very attractive program of Kroeger's. I sent some of my literature under separate cover.

Cordially yours,
EMIL LIEBLING.

Sioux City, Iowa, Nov. 1, 1911.

MR. W D. ARMSTRONG,
Alton, Ill.

Dear Mr. Armstrong:—

Please accept thanks for the copy of your work on the pianoforte pedals. It is certainly most exhaustive and valuable. You will notice by the copy of my last Sunday's program that it was a sort of an Armstrong Sunday so far as the organ music was concerned. With best wishes,

Very truly yours,
ORWIN S. MORSE.

Chicago, Ill. Nov. 2, 1911.

MR. W. D. ARMSTRONG,
Alton, Ill.

Dear Mr. Armstrong:—

Owing to my manifold duties I have been unable to examine your "Pedal Studies" until today. I find the material well arranged, lucid and practical.

I remain with heartiest greetings,

Yours very truly,
JOHN J. HATTSTAEDT,

St. Paul, Minn. March 30, 1912.

MR. W. D. ARMSTRONG,
Alton, Ill.

My dear Mr. Armstrong:—

Thank you very much for copy of your Magnificat and Nunc Dimittis in F, which I like very much, as it is of the right character for boy choir use, and I hope to add it to the repertoire for my choir.

Sincerely yours,

G. H. FAIRCLOUGH.

St. Louis, Mo. May 7, 1912.

PROF. W. D. ARMSTRONG,
Alton, Ill.

Dear Mr. Armstrong:—

I have been in St. Louis for about a month, but we have been so rushed working night and day to get our new material ready that I had no time for anything else. Hardly time to take my breath, little food and sleep on the side.

We are getting out a sort of memorial letter to send out having reference to the passing of our late Editor-in-chief, W. S. R. Mathews. I am writing this note especially to ask you if you will be kind enough to make an appointment with me at a date at your earliest convenience to call here at the office and sign up about one hundred (100) of these letters. I should say that Mr. Hall will sign together with you and me; that is, the editorial staff. Please come prepared to take lunch with me, and bring a good appetite with you, for I should very much enjoy making your personal acquaintance.

Hoping to have the pleasure of hearing from you, and as this is a business matter, I am going to take the liberty to add, at your earliest convenience.

With very best regards, I am,

Very sincerely,

F. M. LILLEBRIDGE, Managing Editor.

New York City, June 25, 1912.

MR. W. D. ARMSTRONG,
Alton, Ill.

My dear Mr. Armstrong:—

Many thanks indeed for the honor of the dedication of the fine anthem "Arise O God". It is exactly suited to my purpose and I have it listed for presentation with my Mannerchoir of twenty-five at Union Theological Seminary next October— when we start up again. The words are peculiarly appropriate for use there and the music very interesting and practicable.

Again accept my thanks and appreciation.

Sincerely yours,
CLARENCE DICKINSON.

St. Louis, Mo. Nov. 30, 1912.

MR. W. D. ARMSTRONG,
Alton, Ill.

My dear Mr. Armstrong:—

Accept many thanks for remembering me with a copy of your recently published "Evening Service in G." which I like very much and which I shall use.

I always enjoy anything from your pen and frequently play your Organ numbers in the Schmidt collection.

I shall be glad to see you whenever you are in the city.

Very sincerely yours,
EDWARD M. READ.

The Carson School of Music
Carrollton, Ill. Feb. 20, 1913.

MR. W. D. ARMSTRONG,
Alton, Ill.

Dear Sir and Friend:—

I heard your very credible Valse Dramatique and your little speech last night and hasten to congratulate you on both. I have watched your development as a Composer with interest from the little Gavotte published by Kunkel years ago up to the Opus of last night and can but commend your progress and sincerity.

Yours truly,
J. A. CARSON.

Brooklyn, Feb. 25, 1913.

MR. W. D. ARMSTRONG,
Alton, Ill.

My dear Armstrong:—

Heartiest congratulations for the successful performance of the Valse Dramatique by the St. Louis Symphony Orchestra last Thursday, I wish I had an Orchestra here—well—let us hope.

Hoping you are well and happy, I am

Sincerely yours,
RAFAEL NAVARRO.

St. Louis, Mo. Mch. 22, 1913.

MR. W. D. ARMSTRONG,
Alton, Ill.

Dear Sir:—

It is certainly very kind of you, in making me the proposition made in your letter of the 3rd inst.

Beginning with May I shall start with you coming as often as I can. I shall let you know the day I can come. It is hard to get away for the length of time required in going to and returning from Alton, but I believe the time will be more than well spent, as, I formerly said, I believe you are the type of modern writer, I have for years been wanting to come in touch with.

Yours truly,
O. H. KLEINSCHMIDT.

St. Louis, March 24, 1913.

MR. W. D. ARMSTRONG,
Alton, Ill.

Dear Sir:—

Kindly excuse my neglect in answering your note of Feb. 20th. It got misplaced on my desk and therefore slipped my mind. If you were good enough to write to Mr. J. S. McConathy at 3535 Pine st., St. Louis, he will be pleased to return the parts and score to you.

I am very glad to hear that you liked my interpretation of your work.

Yours truly,
MAX ZACH.

New York City, March 11, 1913.

MR. W. D. ARMSTRONG,
Alton, Ill.

Dear Mr. Armstrong:—

I meant to have written you long ago to thank you for sending me, from time to time, your compositions. We include, now and then, one of them in our lists. I keep in touch with the work you are doing in your section and congratulate you upon your great success. I have had more to do than I could get through with during all the past winter and that is the reason for my delinquency in attending to my desk work. I could not keep up with it, although I had a helper most of the time.

With best wishes for your continued success, I am,

Cordially yours,
J. WARREN ANDREWS.

New York, April 17, 1912.

PROF. WILLIAM D. ARMSTRONG,
Alton, Ill.

My dear Friend:—

I was very glad to read in "The Globe Democrat", which I receive regularly, of the honor which has been conferred upon you by the French Society of Authors, Composers and Publishers of Music. It was, I am sure, an honor well bestowed. Accept my hearty congratulations.

I believe you visit New York occasionally, and I shall hope to have the pleasure of a visit from you whenever you come this way.

With cordial regards and best wishes, I remain,

Yours very sincerely,
GEO. T. COXHEAD.

Boston, Mass. Jan. 13, 1913.

MR. W. D. ARMSTRONG,
Alton, Ill.

Dear Mr. Armstrong:—

The choir and choral department of The Musician needs several practical articles bearing on the subject of organ play-

ing, teaching, organ compositions, practical problems connected with the work of an organist, etc. We shall be very much indebted to you if your engagements will permit you to prepare at least two articles and send them on to us at an early date.

Let me take this opportunity of wishing you a prosperous New Year.

Yours very truly,
W. J. BALTZELL,
The Editor of the Musician.

NATIONAL SOCIETY FOR THE PROMOTION OF OPERA IN ENGLISH.

Metropolitan Opera House
New York, April 23, 1913.

MR. W. D. ARMSTRONG,
Alton, Ill.

My dear Mr. Armstrong:—

I assure you that the greatest interest is being taken in our Society by leading musicians everywhere, for it is by and through this movement public sentiment can be made and crystalized for Grand Opera in English.

We hope to be able to report a membership of ten thousand, and this can easily be done if we can secure the co-operation of all our members.

Will you not send to us the names and addresses of musicians to whom we can send an invitation to join?

Will you not personally try and secure names among your musical friends?

Yours very truly,
ANNA E. ZIEGLER, Secretary.

New York, May 20, 1913.

MR. W. D. ARMSTRONG,
Alton, Ill.

My dear Mr. Armstrong:—

I am informed that you contemplate attending the convention of organists to be held at Ocean Grove early in August.

Could we not have the privilege of hearing you on a sub-

ject that would stir the members, or stimulate them to a greater activity. We have all heard much of you, and we would certainly like to have you with us. I am sure you would enjoy it too.

Hoping to hear from you favorably, believe me,

Most cordially,

FREDERICK SCHLEIDER.

New York, June 3, 1913.

MR. W. D. ARMSTRONG,
215 East 2nd St.
Alton, Ill.

Dear Sir:—

Mr. Sousa desires me to say, in answer to your letter in reference to his playing your composition, "An Overture for a Religious Festival", that if you have it arranged for Military Band, and will send on the parts, he will be pleased to play it.

The date of our concerts in Ocean Grove is August 11th. and I believe the meeting of the Organists' Association takes place the week before. However, you can ascertain the facts, and govern yourself accordingly in sending on the music.

Yours truly,
EDWIN G. CLARKE, Mgr.

Springfield, Ill. June 20, 1913.

MR. W. D. ARMSTRONG,
Alton, Ill.

Dear Sir:—

The present Legislature has marked its respect for the history of the Illinois County by passing House Bill No. 400 appropriating $4, 000. for the purchase of the ground formerly the French Fort Chartres in Randolph County, Illinois, fifty-one miles south of East St. Louis.

There is still standing the powder magazine and some short pieces of masonry wall. The magazine is crumbling fast so that it will cave in soon unless repaired.

First Fort Chartres built of wood in 1720, 16 miles above Kaskaskia, the first permanent white settlement in Illinois; second Fort Chartres built of stone about 1754 and considered the strongest fortification in North America, also occupied by

the British from 1765 to 1772. Of this Fort the above mentioned powder magazine is the only remnant of a building.

For this bill to become a law it is necessary that it be signed by Governor Dunne.

To show your interest in the preservation of this earliest historical monument of the white settlement in Illinois please write to Governor Dunne expressing your desire that he add his signature to the bill thus perpetuating this ground sacred to loyal Illinoisans. As it is necessary that you act immediately please write his Excellency Governor Edward F. Dunne, Springfield, Illinois.

Kindly give this your immediate attention.

Very truly yours,
JESSIE PALMER WEBER, Secretary
Illinois State Historical Society.

St. Louis, June 22, 1913.

MR. W. D. ARMSTRONG,
Alton, Ill.

Dear Friend Armstrong:—

Many thanks for the compositions you sent me. I am glad to see that you constantly keep up the good work and that you always maintain a high ideal in your standard of work. Here in the middle west we can be justly proud of the list of published pieces which you have to your credit. Very few American composers can point to a list along similar elevated lines. With my best wishes, I am,

Yours very truly,
E. R. KROEGER.

New York, June 23, 1913.

MR. W. D. ARMSTRONG,
215 East 2nd Street,
Alton, Ill.

Dear Sir:—

Mr. Sousa has just returned to this City, and requests me to say that he received the parts to your Overture, and will rehearse it with the Band when it is assembled for the coming

season, which will be about August 7th.

Yours truly,
EDWIN C. CLARKE.

Lancaster, Pa., Sept. 1, 1913.

MR. W. D. ARMSTRONG,
Alton, Ill.

I have ordered the Communion Service in A Flat (do you remember your Autograph?). I expect to place the Sanctus on the October Music list for rendition. Will you kindly favor me with the original Mss of the same with brief sketch before the list goes to press viz, Sept. 25th.

I will guarantee the safe return of the same the day following the rendition unless you kindly consent to present me with same for my valuable collection.

Kindly reply at your earliest, with best wishes for the future success, I remain as ever,

Yours very truly,
WILLIAM A. WOLF.

MR. W. D. ARMSTRONG, Sept. 15, 1913.
Alton, Ill.

My dear Mr. Armstrong:—

The Missouri Chapter of the American Guild of Organists will hold their first meeting for this season on Monday, Sept. 29th. at six o'clock, dinner to be at Washington Hotel.

I would be very pleased to have you as my guest on that occasion, when we would also be pleased to hear from you as to the National Association meeting at Ocean Grove this summer, which I know will be of great interest.

May I have the pleasure of hearing from you by return mail, so as to announce this address to our members.

Cordially,
WILLIAM JOHN HALL.

MR. W. D. ARMSTRONG, Ocean Grove, N. J. Oct. 8, 1913.
Alton, Ill.

My dear Mr. Armstrong:—

The first meeting of the N. A. O. Executive Committee will

be held next Tuesday night October 14th, at the residence of the National President, Dr. J. Christopher Marks, 234 West 44th. St., New York, at 8:00 o'clock. In case you cannot be present, please write a letter to be read to the Committee, giving any suggestions for future work. This meeting will be an important one, and it is hoped that there will be a large attendance.

Yours very truly,
TALI ESEN MORGAN.

Chicago, Nov. 25, 1912.

MR. W. D. ARMSTRONG,
Alton, Ill.

My dear Mr. Armstrong:—

It was a great pleasure to meet you last Sunday and to have the opportunity to speak at the Y. M. C. A. and later before the boys of the Western Military Academy. I trust that out of the meetings will come service to some individuals and perhaps to the city of Alton.

I send under separate cover some literature some of which you may not have had.

Yours very truly,
ARTHUR BURRAGE FARWELL, Pres.

New York, Dec. 2, 1913.

MR. W. D. ARMSTRONG,
215 E. Second St.,
Alton, Ill.

My dear Mr. Armstrong:—

We made a rehearsal of your Religious Festival "Overture" and I found it very effective.

I request that as soon as you have it published, you will let me know the publisher so I can add it to my repertoire.

I regret to hear that your health is not of the best and earnestly hope that you will soon be your own self again.

Very sincerely,
JOHN PHILLIP SOUSA.

Rutherford, N. J. July 13, 1913.

MR. W. D. ARMSTRONG,
Alton, Ill.

My dear Mr. Armstrong:—

Will you kindly send to me, at your very earliest convenience, such particulars of your musical career and work as would form interesting reading to those who will have the pleasure of being entertained by you during the Convention at Ocean Grove. If Mr. Morgan has not already a photograph or cut of you, will you kindly furnish him with one at once.

I am obliged to reserve my greetings to you until we meet at the Convention, as I am working at very high pressure in order to get the programme in thoroughly good shape.

I am, Yours sincerely,
ARTHUR SCOTT BROOK.

New York, July 14, 1913.

MR. W. D. ARMSTRONG,
215 E. 2nd. Street,
Alton, Ill.

Dear Sir:—

Your favor of July 12th is received and in reply would say you will find on that same page in The Ladies Home Journal quite a number of references to publications issued by the Tuller-Meredith Co. The fact is that Mr. Tuller is very largely responsible for that page.

This song of yours has not been issued in separate leaflet form, but has been used in a number of services where it had found a prominent place.

We shall be glad to see you when you come this way. Wish you would let us know in advance of your coming so that if possible Mr. Tuller or Mr. Meredith or both be here to greet you.

Yours truly,
TULLER-MEREDITH CO.
Per G. C. T.

Chicago, Ill. Jan 26, 1914.

MR. W. D. ARMSTRONG,
Alton, Ill.

Dear Mr. Armstrong:—

Thank you very much for the honor of dedicating your "Recit, Aria and Choral" to me. It is a melodious thoughtful composition and I shall play and recommend it. Thanking you for the courtesy,

Sincerely yours,
WILHELM MIDDELSCHULTE.

Feb. 20, 1914.

PROF. W. D. ARMSTRONG,
Alton, Ill.

Dear Sir:—

The passing of the old Madison County Court House will be observed by memorial exercises within its walls. Inclosed you will find an invitation (alias, a summons) to attend those exercises. Many have been issued both in and out of the county and we hope for a large and interested attendance.

Mrs. Travous and myself are the Committee on music, and we join in inviting you to take part in those exercises by furnishing a musical number, or group, if it pleases you. We think is especially appropriate that you should represent Alton, and you may be assured that we appreciate your kindness. Will you please answer at your earliest convenience, giving the names of your selections?

Yours sincerely,
ANNIE E. BURTON.

Mrs. Chas. H. Burton,
415 Vandalia St.,
Edwardsville, Ill.

St. Louis, Feb. 26, 1914.

MR. W. D. ARMSTRONG,
Alton, Ill.

Dear Sir:—

Thanks for data. After writing to you I found it in Balt-

zell's "Dictionary of Americans." You are thus doubly immortalized.

Sincerely,
JOHN TOWERS.

MR. W. D. ARMSTRONG, Concord, Mass. Mar. 21, 1914.
Alton, Ill.

Dear Mr. Armstrong:—

Thank you for your note and for the picture of yourself. A very good looking man, but what is even better, one who has done a large and good musical work.

Very sincerely yours,
CHARLES L. HUTCHINS,
Editor Parish Choir.

MR. W. D. ARMSTRONG, April 22, 1914.
Alton, Ill.

Dear Sir:—

I beg to call your attention to the enclosed program of the Annual Meeting of the Illinois State Historical Society to be held in the State House at Springfield, on Thursday and Friday, May 7-8, 1914.

The papers and addresses are of great historic interest and value. Business of importance will come before the Society. You are urged to do your part in helping the Society and thus the State of Illinois, in its important work. Your attendance on the sessions of the meeting will be a help and will be much appreciated by the officers of the Society. Make a real effort to attend the meeting and invite your friends to come.

Very respectfully,
JESSIE PALMER WEBER.
Secretary Illinois State Historical Society.

Edwardsville, Ill. June 19, 1914.

MR. W. D. ARMSTRONG,
Alton, Ill.

Dear Friend:—

Our teachers will be pleased to hear your lecture on Mon-

day August 31, 1914, at 3:00 P. M. at their Annual Institute In Edwardsville. Use the subject you think best for them.

Sincerely yours,
JOHN U. UZZELL, Supt. Schools

Philadelphia, Pa. June 25, 1914.

MR. W. D. ARMSTRONG,
Alton, Ill.

Dear Sir:—

It occured to us that it might be timely and appropriate to have you say a word regarding the passing of Hans Engelmann. We are writing to a number of American writers to give a word of testimony to a contemporary.

Mr. Engelmann was in some respects quite original; his flow of melody was remarkable. In the July issue we gave a sketch of his life.

We would like to print these testimonials in the August issue so kindly reply at once.

Yours very truly,
THEO. PRESSER CO.
T. P.

Rutherford, N. J. July 1, 1914.

MR. W. D. ARMSTRONG,
Alton, Ill.

My dear Mr. Armstrong:—

Your letter of June 10th. reached me this morning. Many thanks for the kind things you say of "The Console." I shall try to do better than that.

I really would very much like to have you take some part in the program. Would you care to tackle a paper on the subject; "The Concert Organist—Program making—Orchestral Coloring—etc." I think you ought to be able to handle the subject very well, and I am sure it would create a great deal of interest. If you dont care for this subject, kindly name one of your own, but I DO want you to do something. Please reply to me at once in regard to this, as time is moving rapidly. I want to show a photograph in the July Console of all who are taking part in the Convention Program, so if you have a 'cut'

please send it on, and if not, send me a photograph so that I can have one made from it.

Hoping to hear from you quite early, I am,

Sincerely yours,
ARTHUR SCOTT BROOK.

Urbana-Champaign, Ill., July 18, 1914.

W. D. ARMSTRONG, ESQ.,
Alton, Ill.

My dear Sir:—

Your name has been suggested to me as that of a suitable person for director of our Music School of the University of Illinois. If such a position would interest you, kindly fill out the enclosed information blank and return at your early convenience.

If you should be passing east or west this way during the summer, I should be glad if you would drop off and see us.

Faithfully yours,
EDMUND J. JAMES

Alton, Ill., July 21, 1914.

DR. JAMES, President,
Illinois State University,
Champaign, Illinois.

Dear Doctor James:—

I understand that the name of Mr. W. D. Armstrong of this city, is being considered to organize the School of Music for the University.

I have known this gentleman all his life, and also knew his family. He is a man without exception as to character and ability and I feel assured that if he received the appointment, his services would meet the approval of all.

He was born and raised in Alton and has a cumulational reputation as a composer and writer. He has made a success in his work and I would consider the University fortunate in securing his services.

You can write to any of the leading citizens and banks of

Alton and I feel sure they will give him the best of recommendation.

Please take this matter up and I know after an investigation of his ability and character, you will offer him this position.

Yours very truly,

ED BEALL.

State Senator.

Urbana-Champaign, Ill., Aug. 1, 1914.

PROFESSOR W. D. ARMSTRONG,

Ocean Grove, New Jersey.

My dear Professor Armstrong:—

We have here at the University of Illinois a music school which is an intregal part of the University.

We are seeking a Director for the same.

We desire a man who is a thoroughly good teacher, a fruitful creator of valuable musical compositions.

The salary is $3000. per annum. The Director would be expected to be responsible for the conduct of the school in every respect. He has also general supervision of the musical interests of the University. He is expected to develop and maintain a choral society, see that an efficient orchestra is kept in valuable operation.

As University organist he would be expected to give an organ recital every Sunday afternoon during term time in the University Auditorium to the university and the general public on such terms as the University may determine. He would be expected to see that public recitals are given by pupils of the music school and by members of the faculty of the music school and that such other concerts should be organized and given as circumstances may make feasible. The position is one full of responsibility, has many annoyances connected with it and is strenuous to a degree.

While there is some prospect that we may have some better housing and better equipment for our music school than we have at present, this is still only a prospect and ought not to be looked upon at all as an inducement to any one to come. If the enlarged facilities and opportunities are realized so much

the better; if they are not, the Director is not expected to grumble and find fault.

We wish any man who comes to throw himself into the work with a large degree of energy and with a determination to make the utmost of such opportunities as the University acords.

The appointment is from year to year. If the Director should not make good he would be expected of course to step aside and make way for some one who can make good or who is more promising.

No one ought to take the position who does not feel that he can safely with due regard to his health put forth his utmost effort all the time while he holds the position.

While he should hope that in the course of time the salary might be advanced, there is at present no definite prospect of such an advance nor any promise whatever that such an advance will be made or as to the time when it may be made.

I believe that the matter is plainly before you. As University organist and Director of the music school, you would be expected to furnish music for all public occasions, either in the form of quartette, octette or solo singing by students or professors, or organ, or orchestral productions, or the band. Whatever you can get your colleagues to do is so much in your favor. In the last analysis, if you can not get them to do a thing you must do it yourself.

I am aware that the outlook is not very alluring and I cannot honestly urge you to accept the position and yet if you would like to try it for a year to see how it pans out with the definite understanding that if either of us is dissatisfied at the expiration of the year, there will be no hard feelings on either part if the relations should not be continued, I should be very glad to recommend you to the Board of Trustees.

The proposition then is that in case you wish to accept it, I shall recommend to the Board of Trustees of the University your appointment as Professor of Music in the University, Director of the School of Music and University Organist; for twelve months, beginning September 1, 1914, at a salary of three thousand dollars ($3000).

You would be expected to be on hand by the first of September in order to acquaint yourself with the duties of the position and get ready for the work which begins about the middle of September.

I should be glad if you would wire me upon receipt of this as to wether you would accept such a position or not.

Faithfully yours,
EDMUND J. JAMES.

Urbana, Ill. Oct. 23, 1914.

PROFESSOR W. D. ARMSTRONG,
Alton, Ill.

Dear Mr. Armstrong:—

Of course you are coming over to the Conference on the 20th of November to be here for the opening session at 9 o'clock. We will have a morning and afternoon session, and I am going to take the liberty of putting you down on a discussion either on the High School Syllabus, which will interest you, or the Accrediting of applied Music in High School, but I would rather have you formally down in discussing the Syllabus than have you informally discuss the other topic. Mrs. McNair our other program member will help discuss the Syllabus—Don't say "no" and drop me your answer by return mail.

Hastily,

Very truly yours,
CONSTANCE BARLOW-SMITH.

Urbana, Ill. Nov. 21, 1914.

MR. W. D. ARMSTRONG,
Alton, Ill.

My dear friend:—

I was so glad that you could come yesterday, and hope that we can work out some very definite things for the High Schools of the State in the next two years. Would you send your revised paper back by the first possible moment, because if I can get it into the minutes I should like to do so, if not I will tack on to your other paper extracts enough to give the gist of your thot. You must come down some time when you can stay longer so we can have an old fashioned visit. Director

Erb was delighted with you, and considers you one of the biggest men in the State of Illinois. I thot perhaps you would like to know this after your modest statements of yesterday. Of course, you know it without saying where we place you. Don't delay sending your paper in or it will be too late.

Very truly yours,
CONSTANCE BARLOW-SMITH.

Alton, Ill. Nov. 30, 1914.

MR. W. D. ARMSTRONG,
Piasa Lodge No. 27,
Alton, Ill.

Dear Brother:—

I have your letter of Nov. 28th conveying an invitation to attend the celebration of the Seventieth Anniversity of Piasa Lodge No. 27, to be held on Tuesday evening, December 15th.

I thank you very sincerely for this invitation and assure you that I shall take much pleasure in accepting the same. I shall also be glad to say a few words, in an informal way.

Yours fraternally,
HENRY T. BURNAP,
Grand Master.

Urbana, Ill. Jan. 23, 1914.

PROF. W. D. ARMSTRONG,
School of Music.
215 E. Second Street,
Alton, Ill.

Dear Friend:—

Your good letter with enclosed clipping received. Thanks for your encouraging words and the Newspaper report, of which I had no other notification.

We are trying to do things in this department to serve the State. Community Music is one of the things we are working on and hope to develop further.

How would you like to serve on a High School Conference

Music committee, at the University? If this appeals to you please let me know right away.

A Happy New Year.

Very truly yours,
CONSTANCE BARLOW-SMITH,
Asst. Prof. of Music.

Chicago, Ill. Jan. 26, 1915.

MR. W. D. ARMSTRONG,
Alton, Ill.

My dear Mr. Armstrong:—

Am preparing material for our next bulletin, to be issued Feb. 15th and ask you to contribute an article on "Entrance Credits given for music of the Illinois University upon the same basis as other studies; its beneficial effect for the musical profession and progress of musical education in general in our State." You may change the heading to suit yourself. The point is to open the eyes of the music teachers, that they will see this means a large increase of music students—that music study now is given its rightful respected place officially, and that the musical educator will now be held in the same esteem as other educators. Try your best to present the features strongly, as very likely the article will be copied by national musical papers.

Please send copy to me by Feb. 10th. if possible.

With best wishes.

Very truly yours,
E. R. LEDERMAN.

Chicago, Ill. Feb. 7, 1915.

MR. W. D. ARMSTRONG,
Alton, Ill.

My dear Mr. Armstrong:—

Your article for bulletin received—will be published in the bulletin Feb. 15th. Met program chairman last week in Chicago. Your lecture, Resume of Illinois Composers, placed on program. Mr. Miller will inform you as to date. Mentioned your song to him. We cannot tell yet if it is possible to give it with orchestra, as one orchestra program will be made up

of compositions entered in contest. We may have to place it on Illinois Composers' program.

Met Mr. Stock who informed me that he found some excellent works among the 40 scores entered in contest. Decision will be made Feb. 8th.

With best wishes,

Very truly yours,
E. R. LEDERMAN.

Chicago, Ill. Apr. 8, 1915.

MR. W. D. ARMSTRONG,
Alton, Ill.

My dear Friend:—

We completed our convention program to-day and set the date for your lecture for Wednesday forenoon, May 5th. Hope this date will meet your approval. Am very anxious to meet you again.

Wishing you all possible success,

Very sincerely yours,
E. R. LEDERMAN.

New York, May 13, 1915.

MR. W. D. ARMSTRONG,
Musician and Composer,
Alton, Ill.

My dear Mr. Armstrong:—

A busted leg prevented me from getting up to hear your talk on the Illinois Musicians. However, I write to ask if you would be kind enough to send me a copy of it, with a good photograph of yourself, and something about your career. I want to use the matter and the photograph in "Musical America".

I already have a picture on a postal card, but reproducing a reproduction is not as effective for a paper as when we have an original photograph to work from. So I will appreciate it if you will be so courteous as to send me one.

Best regards.

Sincerely,
JOHN C. FREUND.

Centralia, Ill. May 19, 1915.

MR. W. D. ARMSTRONG,
Alton, Ill.

My dear Mr. Armstrong:—

Mr. John C. Freund, Editor of "Musical America" wrote me to-day for a copy of your "Resume of Illinois Composers" and stated that you informed him that Mr. Merry has it. Mr. Freund is very anxious to publish it in next issue of Musical America, and I consider this quite a distinction for you. Have written to Merry to have a copy made and send it to Freund at once. To avoid delay, I wish you would write Merry a few lines, stating that you gave Mr. Freund permission to use your lecture, so he will not write for instructions either to me or you, but will mail it to New York at earliest date.

Was extremely sorry I could not enjoy your company and conversation more during convention—but I had to attend to hundreds of details personally, and had to be on the jump continually.

With best regards.

Very sincerely,
E. R. LEDERMAN.

Rutherford, N. J. June 21, 1915.

MR. W. D. ARMSTRONG,
Alton, Ill.

Dear Brother Armstrong:—

I am delighted that you are coming to the Convention. It would not seem altogether right were you not there. We want a paper on "Hymns, Good and Bad", perhaps you will feel inclined to take it on. You will see a forecast of the program in "the Console" which you will receive very shortly, as it is now being printed. Think we will have an excellent Convention, and certainly the very best program ever.

Write me soon as possible and I will try to send you a decent reply, I am just infernally busy, but happy nevertheless.

Sincerely yours,
SCOTT BROOK.

Springfield, Ill. June 6, 1915.

MR. W. D. ARMSTRONG,
Alton, Ill.

My dear Mr. Armstrong:—

The enclosed is the last of my Seasons programs. While it may be open to the usual objections that the proportion is not good, or that the contrasts are not artistic, (to both of which usual objections I am not ready to assent) you will at least admit that you are in good company. Incidentally I will say that it is a long time since I have seen anything by an American (if I ever saw one!) that was so simple, yet so beautiful, and at the same time possessed real organ dignity as this little number of yours. It gave me much genuine pleasure to play it and no less to tell you what I think of it.

With best wishes.

Yours very sincerely,
T. L. RICKABY.

Rutherford, N. J. July 12, 1915.

MR. W. D. ARMSTRONG,
Alton, Ill.

Dear Armstrong:—

Yours of the 9th. to hand safely, I want to change the subject of your paper if you will allow me, I want you to speak on the subject "Are We on The Right Track in Regard to the Music We Use in Church?" In this you can still talk of Hymns, of course, and it is merely broadening the topic.

We have a splendid program, the latest additions being Rev. Father Finn; Nathan H. Allen (Hartford) and Homer Bartlett is to give an Exposition on Original Works. John Hermann Loud is to give the organ recital representing the A. G. O.

The July Console will be out very early, and will contain the full program.

Looking forward to seeing you, I am,

Sincerely yours,
ARTHUR SCOTT BROOK

University of Illinois, Oct. 6, 1915.

MR. W. D. ARMSTRONG,
Alton, Ill.

My dear Mr. Armstrong:—

I have your inquiry of the fourth and hasten to reply. As nearly as I understand your question my answer would be that of course you or Mr. Kroeger would be eminently satisfactory as Harmony teachers under the rules of the University. However, the matter of certifying the High Schools is not in my hands nor in the hands of the School of Music at all. That is done by the High School examiners. I presume of course if there were any doubt in their minds as to the qualifications of the teachers they would refer to me, but strictly speaking they are not required to do so. If your work is in connection with the High School, however, I know that there will be not the slightest difficulty about having it accepted. You understand that nothing but schools, High Schools especially, may be accredited under the University rules. If this is not clear or if I have not understood you properly do not hesitate to write me again about it, for I am anxious that there should be no misunderstanding. I am sure that this matter of accrediting music is going to work out finely in the long run. At first there may be some slight difficulties and misunderstandings about the red tape involved, but personally I am trying my hardest to cut out all the red tape possible, and I think after the first year there will be no trouble.

With kindest regards, I am,

Sincerely,
J. LAWRENCE ERB,
Director of School of Music.

Chicago, Ill. Nov. 7, 1915.

MR. W. D. ARMSTRONG,
Alton, Ill.

Dear Sir:—

Your post card sent to me in care of the Gilbert Music Co. finally reached me, although its contents were previously transmitted to me by phone. I certainly appreciate your valu-

able estimate of my "Magnificat", and where you call it "churchly, singable and practical," it is praise indeed.

As you are a member of the Illinois Chapter of the A. G. O. I am hoping you will find it possible to be in Chicago some time on the date of our monthly meeting. And if you could arrange it, would you be willing to be the speaker of the evening? We should certainly like to have you with us.

Again thanking you for your kind communication, I am,

Yours very truly,
WALTER KELLER.

St. Louis, Mo. Nov. 16, 1915.

MR. W. D. ARMSTRONG,
Alton, Ill.

Dear Mr. Armstrong:—

In behalf of the Apollo Club of St. Louis I take great pleasure in inviting you to attend our Concert, the first of the Season, which takes place on November 23rd.

As we sing at this time one of your compositions, "When Thou Art Nigh" we presume you would be pleased to hear same and enclose tickets herewith.

We trust we may have the pleasure of meeting you on that evening.

Yours truly,
C. W. HUGHES, Secretary.

St. Louis, Mo. Dec. 10, 1915.

MR. W. D. ARMSTRONG,
Alton, Ill.

Dear friend Armstrong:—

Your very kind letter is at hand, and I much appreciate your commendation of my work as organist last Sunday. Especially am I glad that my playing of your piece was satistactory to you. Your organ pieces have a real organ style, and I play them occasionally in connection with the Church service. In these days of transcription, it is a pleasure to come across real organ music.

With best regards, I am,

Yours very truly,
ERNEST R. KROEGER.

RESUMÉ OF ILLINOIS COMPOSERS

(Read before the Illinois State Teachers' Association at Centralia, Ill., 1915. William Dawson Armstrong.

Our President of the Illinois Music Teachers' Association has invited me to write a paper on this subject and I have not yet conjectured why he asked me to do so, unless it be that I am one of the past presidents of this Association and probably know from personal experience, more of these composers and their works than any one in the state.

The Illinois composers may be divided into two classes: those born in the state, and those who have either lived in the state or have adopted it as their place of residence. Of the former there are few; of the latter, a good many.

In order to understand the possibilities of our Illinois composers, it might be well to mention some of the early conditions.

The first musical endeavor was in the church. This of course was very primitive and was brought from the East by the early ministers, missionaries and music loving people. They sang the psalms and hymns of Wesley, Mason, Billings and others. This was followed by the singing school with the visiting teacher, who little by little cultivated a love for and the appreciation

of music. An occasional oratorio chorus would be studied and some of the easier cantatas rendered.

With the up-building of Chicago, Jacksonville, Peoria, Rock Island, Alton, Cairo and other cities came the demand for the visiting artist. Rubenstein, Gottschalk and other public performers visited these cities and awakened an interest in music. Then came the war. For a time there was a cessation of all musical activities and up to this period nothing had been accomplished of any value in the way of musical compositions. After the war, the above mentioned artists, with others visited Illinois and with the establishment of schools of music in different quarters, there settled at this point foreign teachers, and these, together with the local musicians, formed the first nucleus of the musical life of Illinois.

In the front rank of the musical profession, Mr. Emil Liebling is readily accorded a foremost place, as well as through the scope and breadth and many-sided characteristics of his musical skill and knowledge, as by the brilliancy of his performance as a piano virtuoso. He was born in Pless, Germany, in 1857, and is one of four brothers, all distinguished in musical life. Emil Liebling came young to America, and engaged for several years in teaching in schools and colleges. His intellectual mold was such that, as stated in Freund's Music and Drama, he soon "acquired the thorough American adaptability characteristic of the best order of German minds only." When he had attained a position that enabled him to devote time to higher training, he went to Berlin, where for several years he engaged, in part, in study under Kullak, Ehrlich and Liszt, and in part, teaching the piano in Kullak's Conservatory of

Music. Here he acquired the friendship of such distinguished artists as W. H. Sherwood, Scharwenka, Moszkowski, Sternberg and others, and moved in an atmosphere admirably adapted to elevate and enlarge a musical mind naturally gifted toward the highest plane of art. Nor was his culture confined to the art of music alone; he acquired literary attainments of a high order, and is not only an accomplished linguist but a graceful, fluent, and forcible writer, who, in contributions to American musical journals, has proved himself a competent critic, of well balanced and judicial judgment and an infallible instinct of recognition for true art, as distinguished from superficial shallowness or mere pretense: he is known as a musical reviewer, as implacably merciless towards the latter, as considerate and encouraging toward the former. On returning to Chicago in 1876, he astonished and delighted the musical circles by the refinement of a technique always brilliant and resourceful, the intelligence and poetry of his interpretations and the rare power, which he possesses to a simply marvelous degree, of adapting himself with equal facility and perfection to either the classical or modern schools of piano music. Of Bach he is one of the most perfect exponents of his day, interpreting the master's compositions, not only with conscientious fidelity and unequaled skill, but elucidating the spirit and motive of the music with an intelligence and power not often witnessed. And yet he could turn to Liszt, and with equal mastery portray the spirit and brilliancy of that master with a vividness and superb effect not excelled by the highest representatives of this school. In every epoch of piano music he was equally at home, and whether it be Beethoven, Chopin, Schumann or Mendelssohn, he enters

into and identifies himself with the emotional content of the subject, and infuses into the instrument the very spirit of the composer. He added the highest fluency of finger technique, and unerring musical instinct and a refined, artistic sensibility. His recitals have become musical events of the best order, and cover a remarkably wide range of works, including nearly everything from Moszkowski, Scharwenka, Tschaikowsky, Sgambatti and Saint-Saens, as well as Bach, Beethoven, Mendelssohn, Schumann and Chopin, which he plays without notes, and as that discriminating critic, Mr. Matthews, says, "with the genuine ease that belongs only to a master." He has also a brilliant record in chamber music. His public work has been extensive, embracing concerts in Berlin, where he was eulogized by the most conservative critics, in Steinway Hall, New York, and other cities since 1877, with Theodore Thomas in orchestra, with Wilhelmj, the violinist, and a vast amount of work in Chicago, where he enjoys unlimited popularity in cultured circles, and especially in the best walks of musical life. Mr. Liebling has exercised a very active and important influence in developing musical taste upon higher lines, and extending the knowledge and appreciation of the best forms of music by his masterly exemplification of its power and beauty. As a composer he has won distinction, and has the capacity to perform, as we may fairly anticipate, distinguished services in the future for the elevation of American creative art. His compositions include: Florence, Valse de concert; Meteore, galop; Feu Follet; Albumblatt, a Gavotte Moderne for the piano, a collection of scales, and a song entitled, Adieu.

All of Mr. Liebling's brothers are distinguished

as pianists. Mr. Max Liebling has been for many years a prominent accompanist and conductor in New York, whence he has gone out from time to time with concert companies. His brother Saul is a brilliant concert pianist with a high European reputation. He was much esteemed by Liszt. A still younger brother, George, has an enormous repertoire and a phenomenal technique. He has made several highly successful concert tours in Europe.

William Lewis, of Chicago, was a concert player in the days when the standard was lower than now, and his story is the interesting one of the self-made American boy, who by his own exertions makes himself master of one of the most difficult arts in practical music, that of the higher playing of the violin—since for its proper performance it needs mature and refined perceptions of harmonic relations, to the farthest extent that modern composers go, and a taste for and understanding of the art of singing in its highest application, namely, to melodies of the most refined and poetic kind. Mr. Lewis was born in Devonshire, England, in 1837. His parents moved to Ohio, near Cleveland, when he was still a boy, but he had become a very good violinist before leaving England. They being farmers, William had to plow corn, and pursue other rural occupations not to his liking, for he would be a violinist. It happened one summer that the "Black Swan" was to sing in Cleveland upon a certain evening; this concert was the goal of the aspiring boy's hope. He thought of it by day and dreamed of it by night. At length the day came near, and one afternoon the desperate lad hitched the team in a fence corner, and went across lots to the depot where he got upon a freight train to go to Cleveland.

He succeeded in working his way, and arrived in Cleveland without friends or money. Dressed in his farm clothes he went to the hotel where Colonel Wood, the manager of the colored singer, was stopping, and introduced himself and stated his wishes. Wood sent out for a violin and made him play for him then and there. The boy's talent was so evident that he bought him a suit of clothes, and had him play a solo that night and the next. He then sent him home with $20.00 in money. The sight of the money pacified the irate father, and from that time the boy was free to follow his inclination. It would take long to recount his after-career, as orchestra player in Chicago, solo violinist in various concert companies, dealer in musical instruments, and the like, but it would be unfortunate to lose sight of two points in his record, which deserve to distinguish him honorably on the rolls of fame. The first is his activity as director of chamber concerts in Chicago, where, in connection with various musicians, but especially Carl Wolfsohn, Mr. Liebling and Agnes Ingersoll, he maintained some of the most important series of chamber concerts given in the city. His other greatest point is his record as teacher, he also wrote some small violin pieces. Among the many talented pupils he has had who are now occupying important positions, no one reflects higher honor upon him than the most accomplished player, Maud Powell.

At the head of the piano department of the Chicago Conservatory stood for many years an artist who was not only one of America's most celebrated pianists, but also an artist of recognized eminence in Europe as well. William H. Sherwood was a native American, born in Lyons, N. Y., January 31, 1854, his father, Rev.

L. H. Sherwood, M. A., being a cultivated musician, and the founder of the Lyons (N. Y.) Musical Academy. In early boyhood he evinced a remarkable talent for music, and received very careful training from his father, by which he profited so well that between the ages of nine and eleven he made frequent public appearances in New York, Pennsylvania and Canada, attracting much attention both by the skillfulness of his playing and the precocity of his genius. From 1866 to 1871 he was partly occupied with teaching in his father's school, but mainly devoted to the acquisition of a literary education, though designing music as his permanent profession. In 1871 he became the pupil of Dr. William Mason, at the time holding a normal institute in Binghampton, N. Y., but in the fall of the same year, by Mr. Mason's advice, he placed himself under the instruction of Kullak, at Berlin, also studying theory and composition under the renowned theorist Carl Friederich Weitzmann. So rapid was his advance that within seven months he was one of those selected to play at Kullak's annual concert at the Singakademie, where he executed Chopin's Fantasia in F minor with such skill as to elicit great applause. Among others who took part in this event were such pianists as Scharwenka, Moszkowski and Nicode, who have since become famous as solo pianists. Leaving Berlin for a short time to recruit his health, he studied composition at Stuttgart under Doppler, for several months, returning to Berlin and continuing his studies under Kullak and Weitzmann. The following season he played the great E flat concerto of Beethoven, accompanied by a large orchestra, before an audience of 4,000 people, Wuerst, royal kapellmeister, conducting,

with such success that at the close of the performance he was recalled eight times. This, in the face of the most musical community of the world, and of an existing prejudice against American talent as something less than mediocre, was a triumph of which in itself American art may feel proud. His success did not stop here; his talent forced recognition in the world of composition. He had at this time (1873) several PF pieces that were favorably received. His Capriccio (Op. 4) was printed later on by Breitkopf & Härtel, and Ops. 1, 2, and 3, printed by Behr of Berlin, were used for didactic purposes by Theodor Kullak, in his more advanced classes. The following year he devoted to the development of technique and touch, and in the fall was married to Miss Mary Fay, a talented pianist of Williamsburg, N. Y., then studying under Kullak at Berlin. In February, 1875, he studied counterpoint and composition under Richter, at Leipzig, for some months, when he went to Weimar on the arrival of Liszt at that place. This great master was warm in his appreciation of the young American, became god father of his first child, and at his last matinee of the season had Sherwood to play two numbers before a distinguished audience. He went to Hamburg where he made six successful appearances, and February 18, 1876, at the Singakademie, Berlin, gave a concert, in which he was assisted by his wife, which was highly praised by the German musical press. "In this concert," said an eminent critic, "Mr. Sherwood, a young American, proved himself the blood brother of the titan Rubenstein." He now returned to America and played in Boston, New York, Philadelphia, Cincinnati, Chicago and other cities, with great success, establishing a reputation as a pianist which he

has ever since maintained and enhanced. During the Philadelphia Centennial Exhibition he appeared before enormous audiences at the Academy of Music, and elicited the greatest enthusiasm. In the autumn of that year he settled in Boston, and though for a short time in connection with the New England Conservatory, has since devoted himself to private instruction and public appearances. In 1877 he gave two recitals at the opening of the Hershey Music Hall, Chicago, and has since been extensively before the public and active in musical life, especially in lectures and recitals in connection with the meetings of the Music Teachers' National Association. As a pianist Mr. Sherwood was noted for perfection of technique, power and delicacy of expression, and thorough musicianship. In composition he was rather finished and conscientious than fertile, and though he did not burden the printing presses, his productions are such as to reflect credit upon American art. The principal of these are a Scherzo in E major, an Idyll in A minor; Scherzo Symphonique, in C minor; Allegro Pattetico and Medea, with other productions. Aside from his eminent abilities as a solo artist, Mr. Sherwood has rendered exceptional services to the art of piano playing through his labors in establishing a thoroughly scientific method of developing the muscles which are employed in piano playing, guided by his own wide experience, both as player and instructor. The process he employs for rendering the fingers strong and at the same time flexible is greatly superior to those which were generally taught even by the best teachers, at the time when he made his own studies, and are the outcome of deep reflection which was forced upon him by his own needs

during the period he was engaged in developing his own technique.

Henry Southwick Perkins. This active and prominent musician was born in Stockbridge, Vt., March 20, 1843. His active and prominent musical instruction was received from his father, who for forty years was one of the most prominent singing teachers of the State. He obtained his regular course of musical instructions in Boston. For several years he taught singing in public schools and conducted large choral societies. His specialties were voice culture and singing, theory, normal instruction to teachers and methods of sight singing and conducting. In 1867-69 he was professor of music in the University of Iowa, and was principal of the Iowa Academy of Music at Iowa City for five consecutive years, also the Kansas Normal Music School for five consecutive summers. For twenty-five years about one half of his time was devoted to conducting musical conventions, festivals and normal music schools, including all the states and territories. He has edited thirty one singing books, ranging from a set of graded music readers to choir anthem books and festival chorus books, some of which have been exceedingly popular. His (copyright) chart and blackboard, or method for elementary sight singing and reading course is highly recommended by many of the best vocal and instrumental teachers. In 1875 he visited Europe for study and observation, traveling into the lands of the Pharos. During the tour he studied voice in Paris under Wartel and in Florence under Vannuccini. He was one of the organizers of the Music Teachers' Association, and read a paper on "The Object of Musical Associations and Conventions." He has held every office in the

Association excepting that of president, and is believed by many to have saved it from death in 1882, when it met for the first time in Chicago. The other two members of the executive committee having deserted it, he was responsible for the whole expense as well as for getting up the programme. He inaugurated at this meeting the principle that no artist should be paid for playing or singing at the annual meetings, which policy has been adhered to since excepting, of course, orchestra players. In 1886 he organized the Illinois Music Teachers' Association, was chosen president and re-elected for 1888, and again in 1889-90, at the meeting held in Peoria. He has done considerable literary work, especially as correspondent of musical journals and magazines, and as musical critic. Socially and mentally, Dr. Perkins stood among the first in the profession, a man of energy, talent and efficiency.

The Root family has been intimately and prominently associated with American music for a number of years, and the eminence achieved by Frederick W. Root, who is still a young man, indicates that the name will be associated with the art of this country for a number of years to come. For several generations the members of the Root family have been known as singers, players and choir leaders. His father, Dr. George F. Root, is known wherever English songs are sung. The subject of this sketch was born at Boston, June 13, 1846. His early musical studies were pursued under parental guidance and at the age of fourteen he was placed under the tutelage of Mr. B. C. Blodgett, then a talented young pianist newly graduated from the Leipzig Conservatory. He progressed rapidly with his subsequent instructors, Dr. William Mason in New

York, and Mr. Robert Goldbeck in Chicago. He studied the organ principally with Mr. James Flint, and at one of the evening services of the Madison Square church he made his first appearance as an organist. In 1863 Dr. Root removed to Chicago and in that city and vicinity Frederick assisted his father as pianist and assistant conductor at several conventions and numerous concerts. Having acquired the rudiments of voice culture, he studied with Carlo Bassini, in New York, and in 1869 went on an European tour, devoting three years to study and recreation, visiting all points of interest from the north of Scotland to the south of Italy. In Germany he studied piano, and in Italy, under the celebrated Vannuccini, he continued the acquirement of voice culture. Upon his return he located in Chicago, where he has remained ever since, building up the enviable reputation he has made as a vocal teacher. In 1889 he was elected upon the Board of Examiners of the American College of Musicians, and by the Music Teachers' National Association, chairman of a committee to formulate a course of vocal instruction for adoption by the association. Several years ago Mr. Root introduced the system of class teaching in Chicago, and he obtained remarkable success in this specialty. It is in this that all his logic, magnetism, humor and illustrative ability come to the front. His work in this field has been so fruitful that he was invited to read a paper upon the subject before the Music Teachers' National Association in 1887. He is also known as a private teacher of rare success, many of his pupils being well known singers in concert and opera. He is a very busy man and has more applications from pupils than he can accept.

Mr. Root is of medium size, looks younger than he really is, which, according to him, is a great inconvenience sometimes, is married, has three children, and lives in Hyde Park, one of the suburbs of Chicago. A sister, Mrs. Louise Burnham, is the author of No Gentlemen, A Sane Lunatic, Dearly Bought, Next Door, etc. Another sister is a successful artist. He is a member of the Chicago Literary Club, an old and exclusive organization, embracing in its ranks the most distinguished men of Chicago.

Mr. Root is also well known as a composer, chiefly of songs and choral works. He was editor of the Song Messenger for a number of years, and he still contributed articles to daily papers and periodicals on musical subjects. He is a thorough American in his ideas and sentiments, as well as a most genial and companionable gentleman. No teacher in America is a greater favorite with his pupils and his friends than Mr. Root and his labors for music in Chicago have been of the greatest importance and value.

Calvin B. Cady. Though a young man, this gentleman takes a high rank in the limited number of genuine artists who are engaged in the educational department of music. He was born at Barry, Pike County, Illinois, June 21, 1851. As he himself relates: "I have sung in choruses ever since I was a boy of nine. Don't know how I learned to read. Learned to play on an old melodeon, and also played drum, fife, flute and guitar. In fact, I had the knack of picking up instruments in general." In his boyhood he came to Chicago and became a piano tuner in the store of Root & Cady, Mr. Cady of the firm being his uncle. In this way he accumulated funds for his first serious study at Oberlin College, Ohio,

where he was a student of both literature and music, and made the best use of his time in every direction, including occasional chorus conducting among his other opportunities, and for two years had charge of music in the public schools. He then spent three years at the Leipzig Conservatory, and also pursued private lessons with Dr. Paul, Dr. Papperitz, Richter, Plaidy and Kretchmar. Returning after his term of hard and conscientious work with a broadened musical vision and a competent equipment, he taught from 1874 to 1879 in Oberlin. In 1880 the chair of music at the University of Michigan, at Ann Arbor, was created for him, and he occupied it with credit to himself and profit to the institution for the period of eight years. He brings to the Chicago Conservatory, where he will find probably a wider sphere of usefulness, a matured experience united to proved ability as a musician in the very best sense of the term. He has been during his career active in every work calculated to promote the interests of the art. He was one of the founders of the Music Teachers' National Association, and the American College of Musicians, and has always maintained his interest in these useful organizations. W. S. B. Matthews wrote in the Elite News a couple of years ago: "I have known for a long time that Cady is one of the most profound musical thinkers in the country, and one of the few piano teachers who are veritable educators." Mr. Cady has also some literary skill of no common order, and many of his articles in American musical journals have had the honor of reproduction in the English journals. He is one of those who will leave in the musical work of his life a strong impress upon the progress of the art in America. He has an idea and

a method in his teaching, and an object in the career of his students which looks to something higher than what is termed in other art study the results of "cramming." He prefers to see the student thoroughly grounded in the true idea and principles of music rather than to turn him out with a brilliant equipment of pieces for practice, but without any true musical comprehension of his own.

Adolph Koelling. This accomplished artist, who was at the head of the department of composition in Chicago Musical College, acquired his musical instinct by inheritance, his father having been a prominent orchestra player at Hamburg, Germany, where the subject of this sketch was born February 9, 1840. He began his art study at the age of eight, under his elder brother, Karl, who had already gained a reputation as composer of pianoforte salon music. Two years later he began to study with Degenhardt, organist of St. Catherine's church, Hamburg, and in 1856 commenced a course of study in theory and composition with Edward Momen, the instructor of Johannes Brahms. A year later he entered the field of composition, with the production of pianoforte variations, which, as performed by himself, elicited high praise. After studying counterpoint and fugue under Graedener, he went to London to teach, meeting with good success, but was soon obliged by family affairs to return to Hamburg, where he now studied instrumentation under A. F. Riccius, and devoted himself assiduously to the pianoforte. In 1867 he had the gratification of seeing his pianoforte quartette (Op. 1) performed by four leading musicians of Germany, on which occasion his production was highly commended by Brahms. This was subsequently

published by Fritz Schubert and has become a piece de resistence in the repertoire of quartette societies. His second important work was a sonata for pianoforte and violin, published by Pohle, which has been favorably criticised by David and other eminent critics. He has written three charming minor pieces, a Walzer Caprice, Albumblaettchen and Polonaise Caprice for pianoforte, published by Schubert. In 1872 Mr. Koelling accepted a call to Cottage Hill Seminary, Poughkeepsie, N. Y.

The following is a complete list of his compositions: For Piano—scherzo in F sharp minor; sonata in C minor; sonata in C major; six scherzos; six variations in G major on the Russian National Hymn; ten variations in A flat major; six characteristic pieces: Barcarolle, Gavotte, Galop Caprice, Valse Impromptu, Serenata and Valse Gracieuse; Pensee Fugitive, fantasie in F minor, impromptu in B major; Deuxieme Valse Gracieuse—fantasie polonaise in E major; three exercises in octaves; Valse des Danaides (two or four hands); three Clavierstuecke: (a) Album Blaettchen, (b) Polonaise Caprice, (c) Valse Caprice. For piano and string—quartette in C minor for piano, violin, viola and 'cello; trio in E major for violin, 'cello and piano; sonata in D and sonata in B for piano and violin, and three pieces for 'cello and piano. For string only—quartette in F minor; quartette in C minor; quartette in B major; Gavotte for string orchestra. Songs—Found (Goethe); The Beautiful Maiden; song for soprano in E major; two sacred airs: To Thee, My God and Savior (alto), and My Blessed Savior (alto and tenor). For voice and organ—hymn anthem; Deus Misereatur in G; Festival Te Deum; mass in D minor, and sacred air for bass, We Praise Thee, O God. He has also written twenty-

five songs for male voices and six songs for mixed voices, with accompaniment.

When Mr. Reginald de Koven was barely thirty years old, he had accomplished a great deal of good work for a young musician. He was born at Middletown, Conn., in 1859, at the old family homestead. His father was an Episcopal clergyman, and some of his ancestors figured gallantly in the American revolution. Reginald never attended a public school. His father gave him his early education. He taught the lad French, German, Italian and the dead languages. At the age of eleven his parents took him to Europe, and he remained there about twelve years. He was educated at St. John's College, Oxford, and was chiefly in the line of history and belles lettres. Previous to taking his degree he had studied piano playing at Stuttgart under Wilhelm Speidel, with the idea of becoming a professional. On quitting Oxford, he went back to Stuttgart for another year and studied harmony and the piano under Dr. Lebert and Prof. Prucker. Then for six months at Frankfort he studied harmony and counterpoint with Dr. Huff, an eminent authority on musical treatises, At Florence, Italy, he studied singing under Vanuccini. He first came to Chicago in the autumn of 1882. His first compositions were songs and he has written over fifty ballads, which combine musical taste with melody sufficient to win popular favor. He has also written a score or more of piano compositions, several of which have become favorites with concert pianists, while his songs are frequently found on concert programmes. A tarantelle and gavotte are his most successful works for orchestra. It is as a composer of light opera that he manifests the most decided talent. His two operas,

The Begum and Don Quixote, have both attained a high degree of success with the public. He perfected his study of the orchestra and the art of writing light opera under the tuition of Genee and Suppe, both masters of this branch of art.

W. C. E. Seeboeck, pianist and composer, who was three years connected with the Chicago School of Vocal and Instrumental Art, was born in Vienna, Austria, August 21, 1859, where his father carried on a commission and banking business. His mother, though never appearing in public, was an accomplished vocalist, and pupil of Marchesi, and from this source young Seeboeck inherited a musical talent which led to his entering the study of music when only eight years of age. At ten he was placed under Gradener in piano, and had instructions also from Epstein and Grill, and in harmony and composition from Nottenohm. In 1875 he studied under Johannes Brahms, then in Vienna. During this time he also acquired a thorough collegiate education attending the Theresianum, a state gymnasium, where he was a brilliant student, and acquired a high degree of literary proficiency. In 1877 he was sent to St. Petersburg, and remained for sixteen months a student of music, also enjoying the personal intimacy and warm regard of Anton Rubinstein. Returning to Vienna, on the death of his father, he determined to go to America, and accordingly came direct to Chicago. Here he at once entered the profession of teaching, with much success, and became the first year of his residence pianist for the Apollo Club, a position which he has ever since retained. For several years he was choirmaster and organist of the Jefferson Park Presbyterian church. He also for one time taught harmony

and composition in Chicago Musical School. He is a superb executant, and has participated in a great many important concert events in Chicago. He has a remarkable facility in composition, and his work is distinguished for its brilliancy and musical poetry. April 21st, his opera, the Missing Link, libretto by W. H. Edwards, was put on the boards at Central Music Hall. While the libretto was inferior, the music was much admired, but a defaulting treasurer brought the venture to a sudden end after three performances. Mr. Seeboeck has done much to advance the cause of musical culture in Chicago by numerous piano recitals, concerts, etc. He read every kind of music at sight, and had a unique gift in this respect. In 1890 he was engaged upon a grand opera, which was produced in Munich, Bavaria, during the season 1891-92. Portions of this work were rehearsed during the year, when Mr. Seeboeck visited Europe to confer with those concerned in the production of his work, and great anticipations in artistic circles were aroused. On this occasion he visited Paris, and a letter from Sara Hershey Eddy, of August 6th, said: "Mr. Seeboeck charmed a fine assembly in a private salon during his visit in Paris by his delightful playing, which was just as pleasing and satisfying here as it was at home." An artist is an artist the world over. The fertility of his pen is remarkable. During his residence in Chicago he has produced 167 songs, among the more prominent being: Kiss Me Well, said Margaret (Op. 32); Gipsy Boy; It was a Dream, and a Ship (Op. 44); How Fair and Sweet and Holy, and Dewdrop (Op. 28); By the Spring (Op. 41); Minuet Antique Nos. 1 and 2 (Op.); Bourree, Nos. 1 and 2, (Op. 15, 16 and 16); Berceuse for PF and Violin; thirty-two concert

etudes, seven Paganini caprices, and twenty-two quartettes, etc. He has also composed fine church music. These and numerous other works are now being published by Wm. Rohlfing & Co., Milwaukee; Brainard's Sons and Summy, Chicago, and Kistner, Leipzig, Germany. Mr. Seeboeck was a proficient linguist, speaking English, French and German with equal facility.

Dudley Buck. This eminent American composer was born in Hartford, Conn., March 10, 1839, his father being a well to do merchant there. Dudley was not intended for a musician, but his inclination in this direction was too strong to be resisted. He had no piano and no instructions until the age of sixteen, when he was put at piano study under Mr. W. J. Babcock, of Hartford, under whom he made rapid progress. The further he went in music the stronger his inclination became toward it, and at last his father gave up his own intentions concerning the boy, and said, "Well, if you are bound to be a musician, we will do it as it ought to be done." So in 1859 the young musician was sent to Leipzig Conservatory, where for eighteen months he was the pupil of Plaidy upon the piano, and of Julius Rietz, E. F. Richter and Moritz Hauptmann in composition. On the removal of Julius Rietz to Dresden where he was made director of the opera in February, 1860, Buck followed him there and continued his studies with him, taking lessons upon the organ of Frederick Schneider. In 1861 Mr. Buck went to Paris where he studied for a year, spending most of his time in the government organ factory, in the construction and improvement of which he felt great interest. In 1862 he was back in Hartford where he became organist of Park church. His studies in composition had been

comprehensive, covering all the forms of orchestral and chamber music, of which he brought home many specimens (to be subsequently destroyed in the great Chicago fire). But at this time in America there was not the slightest opportunity for a young American composer to make himself known in this direction. The only real opening was in the line of church music. While connected with the Hartford church he published his first Mottette Collection, a work which marked an epoch in American church music. Several of Mr. Buck's pieces in this collection are still as fresh as if written yesterday, having in them great originality. Of this kind are The Lord is King, and Jubilate. One of the most attractive articles of the work is the anthem, Brightest and Best of the Sons of the Morning, the history of which is worth giving. Upon a certain Saturday the clergyman handed Dr. Buck the list of hymns for the ensuing day, and among them was this one. Buck supposed that he would have no difficulty in finding suitable music for so brilliant a portion of the hymnal, and one well suited for musical setting. To his surprise he was unable to find anything to his mind. Accordingly he improvised the music as it stands in the book, wrote it out hastily with pencil and copied the parts for his quartette choir. It was sung with great effect the next day, and it is one of the most pleasing pieces of American church music. This book of Buck's was notable because it was the first collection published in America, in which modern style of German musical compositions were freely used, with unlimited freedom of modulation and the addition of an independent organ accompaniment, after the best traditions of the German school.

Frederic Grant Gleason. Among those native Americans who have developed the real artistic faculty in the field of composition, and one who had become known also as an accomplished and conscientious critic, is Frederick Grant Gleason, who was born December 17, 1848, at Middletown, Conn. The gift of music was to him an inheritance, his father having been a finished amateur flutist, and his mother an accomplished pianist and contralto singer. His parents removed to Hartford, Conn., where he became a member of the church choir, and soon evinced an ardent desire for music as a profession. Having been designed by his father for the ministry, however, his musical tendencies at first received scant encouragement. He, however, persevered tenaciously, and at the age of sixteen entered the field of composition by the production of an oratorio, The Captivity, on a poem of Goldsmith, which he abandoned before completed for a Christmas Oratorio, the words selected from Lupton and Montgomery's version of the Psalms. Notwithstanding his lack of acquaintance with harmony and composition these works evinced so undoubtedly a faculty of musical talent that opposition to his art ambition was withdrawn, and his father decided to give him a liberal musical education. Accordingly he was placed for some time under the care of Dudley Buck, then living in Hartford, with whom he studied piano and composition, and subsequently, in 1869, he was sent to the Conservatory of Leipzig, Germany. Here he received instructions on the piano by Moscheles and Papperitz; in harmony by Dr. Richter and Oscar Paul. He supplemented his course by private lessons from Plaidey, and in composition from J. C. Lobe. On the death of Moscheles in

1870 he removed to Berlin, where his piano studies were continued under the direction of Oscar Raif, a pupil of Tausig, and his theoretical education completed under the renowned Carl Frederick Weitzmann, a pupil of Spohr and Hauptmann, who was later, up to the time of his retirement from musical activity, court musician to the Empress of Russia. In 1871 Mr. Gleason returned home on a visit to his parents, and soon after went to London for the purpose of studying English music, having at the same time the advantage of piano study with Oscar Berringer, another eminent pupil of Carl Tausig. In 1873 he again went to Berlin, where he resumed his study of theory under Weitzmann, and also taking instructions on the piano from Prof. Loeschorn, and on the organ from Prof. August Haupt. During his stay in Berlin on this occasion he prepared his work on Gleason's Motet Collection, published by W. A. Pond & Co., of New York. His aim throughout had been to secure thoroughness in his equipment under the best European masters. He was an ardent and conscientious student, improving his opportunities with unremitting zeal and industry. On completing his studies he returned to his family home at Hartford, where he became organist of one of the churches, and later of a church at New Britain, Conn. He was also engaged successfuly in teaching and at the same time was active, as he has ever since been, and continues to be, in his favorite field of composition, about that time completing his opera, Otho Visconti, a three-act grand romantic opera, selections from which have been published by W. A. Pond & Co. of New York. In 1876 he removed to Chicago, where he was active in musical life as teacher, composer and critic, having for a number of

years ably filled the position of musical editor on the Daily Tribune.

Mr. Gleason's works in addition to numerous small pieces, published and unpublished, but having no opus number, are in order as follows: 1, Songs for soprano voice; 2, Organ sonata (C sharp minor); 3, Barcarola, for piano; 4, Episcopal church music; 5, Songs for alto voice; 6, Episcopal church music; 7, Otho Visconti, grand romantic opera, music and libretto; 8, PF. pieces; 9, Trio No. 1 in C minor for piano, violin and violincello; 10, Quartettes for female voices; 11, Overture Triumphale, organ; 12, God, Our Deliverer, cantata, solos, chorus, and orchestra; 13, Trio No. 2 in A major, piano, violin and violoncello; 14; Culprit Fay, cantata (words by Jos. Rodman Drake), solos, chorus and orchestra; 15, Trio No. 3 in D minor, for piano, violin and violincello; 16, Montezuma, grand romantic opera in three acts, plot, text and music; 17, Praise Song to Harmony, symphonic cantata solos, male chorus and orchestra; 18, Concerto in G minor, piano and orchestra; 19, Three sketches, orchestra; 20, Auditorium Festival Ode, a symphonic cantata, solo, chorus and orchestra, composed for the dedication of the Auditorium; Chicago.

Rosseter Gleason Cole was born in 1866 in Michigan, educated in the public schools of Ann Arbor, and in 1888 graduated from the University of Michigan with the degree of Bachelor of Philosophy. This distinguished university conferred on him the honorary degree of Master of Arts in 1913, "for service as composer and university teacher of music." During his college course he elected all of the courses in theoretical music then offered in the university, and at his graduation the

University Musical Society performed a work written during his senior year, "The Passing of Summer," a lyrical cantata for solos, chorus and orchestra. The performance of this work by an under-graduate is the only instance of its kind in the history of this university and it aroused deep interest in the talents of the composer. This cantata revised and reorchestrated was published several years later by Novello, Ewer & Co., (London), and has since been performed many times by choral societies in this country. After teaching English branches and Latin for two years in the Ann Arbor and Aurora (Illinois) high schools, he went to Berlin, where he spent two years in advanced musical study and composition. Here he won, through competitive examination, a free scholarship under Max Bruch in the Royal Master-School for Composition (a department of the Royal Academy of Arts, supported by the German government), and had the distinction of being the fifth American to gain entrance into this school, the highest of its kind in Europe.

On his return to America he entered the field of college work and held the position of Professor of Music and Director of the School of Music successfully in Ripon College (two years), Grinnell College (seven years) and the University of Wisconsin (two years). Since 1902, (with the exception of two years at the University of Wisconsin), he has resided in Chicago as composer, editor, lecturer, and teacher of Composition and Theory. Since 1908 he has held the important position of Professor (in charge) of music in Columbia University Summer Session in New York City, giving lecture courses in harmony and in the history and appreciation of music.

He has the unusual distinction of having served three terms as President of the Music Teachers' National Association (in 1903, 1909 and 1910), and for many years has been prominent in its affairs. He has also served two terms (1913 and 1914) as Dean of the Illinois Chapter of the American Guild of Organists and is a well-known organist of Chicago.

His published works already number over seventy including compositions for voice, piano, organ, 'cello, chorus, and orchestra. Of these over thirty are songs, fifteen are piano compositions and eight are organ. Among his larger published works are: the cantata "The Passing of Summer,"two Recitations with elaborate musical settings, "King Robert of Sicily" and "Hiawatha's Wooing," a ballade for 'cello and orchestra (performed by the Minneapolis and Philadelphia Symphony Orchestras) and two brilliant and massive organ works of recent date, "Fantaisie Symphonique" and Rhapsody." Of his larger compositions the "King Robert of Sicily," dedicated to David Bispham, has been performed by this great artist in all the larger cities of this country (over four hundred times by Bispham alone). Mr. Cole has won special recognition for his work in this field for, next to Richard Strauss' "Enoch Arden," his "King of Sicily" and "Hiawatha's Wooing" are generally considered as the finest example of this modern music form. The "King Robert" has been performed many times in Paris, in Berlin, Cologne and other continental cities. Mr. Cole's most recent orchestral composition, "Symphonic Prelude," was given a successful performance at Mr. Gunn's second American concert in Chicago in March of the present year. His sonata for piano and violin

(M.S.) has had many notable performances, (once before the Illinois Association in 1912 by Mr. Cole and Miss Woodworth) by Theodore Spiering, Herbert Butler, Ludwig Marum, and others.

Adolph Weidig, born November 28th, 1867, at Hamburg, Germany. The following sketch of Mr. Weidig's career was printed in these programs upon the occasion of the first performance at the concerts of the Chicago orchestra of his Capriccio for orchestra, the data having been furnished by himself at the request of the editor of the program book. This matter with additions to bring it up to date, is reprinted here as being an authoritative account of the artistic accomplishments of the composer of the Symphonic Suite. "Mr. Weidig comes from a musical family, his father still being a member of the City Theatre Orchestra at Hamburg. He began his studies at the Hamburg Conservatory, where he received instruction in violin playing from Karl Bargheer, a pupil of Spohr, and in piano playing and theory from the celebrated Dr. Riemann. At the age of sixteen he became a member of the local Philharmonic Orchestra where he had the good fortune to become acquainted with such distinguished musicians as Von Bulow, Brahms, Tschaikowsky, etc. After winning the Frankfort 'Mozart Prize,' with a string quartette, Mr. Weidig proceeded to Munich to continue his studies under Abel and Rheinberger. (The Mozart Prize, established in 1838, is provided for the surplus of the Frankfort 'Liederkranz.' The winner is entitled to an annual allowance of eighteen hundred marks—about $450.00—for a period of four years.) While in Munich Mr. Weidig composed a number of works, among which were a symphony

and overture 'Sappho.' The latter was performed by Mr. Thomas at the World's Fair. After graduating from the Munich school in 1891 with the highest honors, Mr. Weidig came to America, locating in Chicago, which city has since been his home. For four years (1892-1896) he occupied a place among the first violins in the Chicago Orchestra, and according to his own statement these four years were among the most profitable of all his years of study, in as much as he thus became thoroughly familiar not only with all orchestral master-works, but also with the technique of the modern orchestra."

To this account may be added the information that Mr. Weidig is an associate director of the American Conservatory of Music. In the season 1908-1909 he directed a number of his orchestral compositions in some of the important music centers of Germany, Berlin, Frankfort-on-the-Main, Hamburg, etc. The works for orchestra by Mr. Weidig that have been played at concerts of the Chicago Symphony Orchestra comprise the following: Capriccio, Opus 13, produced January 5-6, 1900, under the direction of Theodore Thomas; Symphonic Fantasie, "Semiramis," Opus 33, based on a poem by Edward Markham, produced March 2-3, 1906, under the direction of Frederick Stock; Three Episodes, Opus 38, produced March 13-14, 1908, under the direction of Frederick Stock.

William D. Armstrong, born in Alton, Illinois, February 11th, 1868, residence Alton, fluent writer of pianoforte and organ music, also many vocal and orchestral compositions.

Frank L. Bristow, born in Jacksonville, Illinois, April 24th, 1844, educated there under Strachauer and

Wimmerstedt. He resided in Covington, Ky., where he was superintendent of music in public schools. Mr. Bristow has been secretary and treasurer of the State Teachers' Association and president of the same; has taught instrumental and vocal music in most of the southern states; he resided in Covington for twenty years; is author of several collections of singing books for classes, and two cantatas for ladies' voices, "Rainbow" and "Pleiads," as well as other compositions for chorus.

Wm. Conrad, born November 1st, 1869, at Fulton, Illinois, educated under Fisher, Fehl and S. E. Jacobson. Made his debut at the age of thirteen. First theatrical engagement at the age of fifteen. Played first violin at Academy of Music since spring of 1889; first violin at St. Jacobs Clark Street Theater since October 27th. Specialties violin and zither. Teacher of violin at the Western Musical Academy. Author of "Largo" for string quartette and duet for zither and piano.

Martin S. Wesley, born January 20th, 1839, in Plainefield, Ill., resides in San Jose, California. Teacher of voice culture and singing, harmony, counterpoint and musical composition; chorus conducting. Author of nearly 100 sheet music songs and quartettes. Is also author of musical book, The Festival Chimes, 1863; The Cluster, 1873; The Welcome Hour, 1877; and many compositions appeared in New York when he was fifteen years of age. He was for many years employed in conducting musical conventions, mostly in Illinois and the adjoining states. Was associate principal of Martin Stillman and Towne's Normal Music School for some years.

Albert George Parker was born September 21, 1856,

in Kankakee, Ill., and was educated under Clarence Eddy and Frederick Grant Gleason of Chicago and at the Royal Conservatory at Stuttgart. Returning to America in 1882 he became instructor of music at Syracuse University, and in 1883 was made professor of piano and organ where he still is one of the most active and able American musical educators.

Otto Pfefferkorn, born in Germany in 1863, residence Denver, Colorado, was educated in Boston University and New England Conservatory, from which he graduated in 1885. Pianist, and is the author of a number of compositions of chamber music, piano pieces, etc. Director of music in the University of Denver.

Mrs. Nellie Bangs Skelton was born August 15th, 1859, in Lacon, Illinois. Popular pianist, educated under de Roode-Rice and author of a number of piano pieces. Residence in Chicago.

Oliver B. Skinner was born February 7, 1864, in Lake Zurich, Ill., resides in Bloomington, Illinois, and was educated at Kullak Conservatory, Berlin, and graduated in 1887. Director of Bloomington Conservatory of Music. Teacher of piano and theory and is an able and active musician, composer of piano studies and small works.

The following are some of the Illinois composers:

Jane Bingham Abbot, Vocal.
Carrie Jacobs Bond, Vocal.
Louise Agnes Garnett, Vocal.
John Alden Carpenter, Vocal and Instrumental.
Franklin Stead, Vocal and Instrumental.
Rosseter G. Cole, Vocal and Instrumental.
Horace Ellis, Vocal and Instrumental.
G. A. Grant-Schaefer, Vocal and Instrumental.

Hubbard W. Harris, Vocal and Instrumental.
C. A. Havens, Vocal and Instrumental.
Edwin Schneider, Vocal and Instrumental.
Adolf Weidig, Vocal and Instrumental.
F. W. Root, Vocal and Instrumental.
Walter Keller, Vocal and Instrumental.
P. C. Lutkin, Vocal and Instrumental.
Philo A. Otis, Vocal and Instrumental.
Walter Spry, Vocal
Hugo Goodwin, Vocal.
Arne Oldberg, Vocal.
Arthur Dunham, Vocal and Instrumental.
Wilhelm Middleschutte, Vocal and Instrumental.
Arthur Olaf Anderson, Vocal and Instrumental.
Felix Borowski, Vocal and Instrumental.
Cyril A. Graham, Vocal and Instrumental.
Eric De Lamarter, Vocal and Instrumental.
Carl W. Beecher, Instrumental.
Edythe Pryn Hall, Instrumental.
Wilmot Lemont, Instrumental.
John Palmer, Instrumental.
Elenore Smith, Vocal.
Elizabeth Garisey Harvey, Instrumental.
Leo Sowerby, Instrumental.
Eleanor Everest Freer, Vocal and Instrumental.
Edward C. Moore, Vocal.
Herbert E. Hyde, Vocal.
Adolf Brune, Instrumental.
Wm. E. Lester, Vocal.
Jessie L. Gaynor, Vocal.

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